Lepakshi Temple - A Cultural and Architectural Study

By

D. HANUMANTHA RAO
M.A.,
Dip. in Archaeology.,

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AND
RESEARCH INSTITUTE
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CERTIFICATE

Certified that the work incorporated in this thesis entitled Lepākshī Temple - A Cultural and Architectural Study submitted by Shri D. Hanumantha Rao was carried out by the candidate under my supervision. Such material as has been obtained from other sources has been duly acknowledged in the thesis.

(S.B.DEO)

PREFACE

Lepākshī temple is a treasure-house of Vijayanagara art and architecture. Each and every component of this temple is embellished with various sculptures and paintings of both secular and religious nature. They also depict rich cultural material of contemporary period. Several scholars have tried to study them from different angles and published articles and books, but no substantial study is made neither of material culture depicted in the sculptures and paintings nor the different phases of architectural development of the edifice. In the present endeavour I have made an attempt to study not only the rich cultural contents of the art but also various phases of architectural development of the monument.

Such a study will not only help us to understand how the present temple has developed from its incipient stage to fully developed status, but also the socio-economic and religious conditions of the people who were actually responsible for bringing out such stupendous monument.

In the preparation of this dessertation, I have received valuable help from different individuals and institutions without which it would not have been possible for me to complete the work.

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(D. HANUMANTHA RAO)

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ABBREVIATIONS

AI	Ancient India, Bulletin of Archaeological Survey of India.
ARIE	Annual Report on Indian Epigraphy.
ARSIE	Annual Report of South Indian Epigraphy.
ASI	Archaeological Survey of India.
ASS	Anandasram Sanskrit Series
CP	Copper plates.
EC	Epigraphic Carnatica.
EI	Epigraphia Indica.
IAR	Indian Archaeology - A Review.
IHQ	Indian Historical Quarterly.
JAHRS	Journal of the Andhra Històrical Research Society.
MASI	Memoir of Archaeological Survey of India.
SIE	South Indian Epigraphy.
SII	South Indian Inscriptions.
TTDI	Tirumala-Tirupati Devastanam Inscriptions.
TDER	Tirupati Devastanam Epigraphical Reports.

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CHAPTER-I

HISTORICAL BACKGROUND OF THE REGION

A. TOPOGRAPHICAL ANTECEDENTS

Lepākshī is a moderate village (Lat. 13° 48' N. Long. 77°36' E)[1] situated at about 15 km. east of Hindupur (Fig. I) on the Kodikonda-Anantapur road in Hindupur taluq of Anantapur District, Andhra Pradesh. The place is very much known for its monumental temple architecture of Vijayanagara period. Especially the extensive mural paintings executed on the temple ceilings are world famous for their special style and theme.

B. THE SIGNIFICANCE OF THE NAME

In the epigraphical records available on the temple walls, the place is variously spelt as Lēpāksha[2], Lepākshī[3] and Lepākshīpura.[4] Even in the inscriptions of Achyutarāya's period (1529-42) available at Tirumala-Tirupati, the place is also referred as Lepakshi, a village in Rōḍa Nāḍu sub-division of Penugoṇḍa-rājya. It seems that the place was an insignificant one before the construction of the magnificent temple and came into prominence during Achyuta-rāya's reign (1529-42 A.D.) especially due to the munificent activities of Virupaṇṇa, a royal officer in the personal staff of Achyutarāya[5] who hailed from Lepākshi. The literal meaning of the word is (Lepa + Akshi = Lepākshi) an embalmed eye or a painted eye. How the village derived its name is difficult to explain. However, some scholars tried to co-relate the literal meaning of the word with the

painted eyes of the figures drawn in the mural paintings. But the epigraphical evidences show that the place was already known by this name much earlier to the construction of the temple, because the father of Virupaṇṇa was called as Lepākshī Lakkuseṭṭi in the epigraphs. Some believed that the place derived its name from a female deity[6] who might have existed at the place earlier to the construction of the temple.

C. PHYSIOGRAPHY OF THE PLACE

The historical background of the region is generally guided by its physical features. They are the main deciding factors of the cultural heritage of a particular area. The region in which Lepākshī is situated forms part of the northern extremity of the Mysore plateau having an average height of 2,200 ft. above the mean sea level and having a gentle slope towards the south[7]. The two important rivers, Penneru and Chitrāvatī, originate in Nandi hills of Karnataka state and flow at 15 km. apart on either side of Lepākshī. The area is generally flat, surrounded by hills. The land is generally poor and infertile formed from the granitoid rocks. The granite occurs in clusters and detached dome-shaped masses often of great boldness and beauty are seen. The highest cluster lies at Penukonda (3091 ft.)[8] on which an impregnable fort of Vijayanagara period was built. The eastern part of the region is more hilly . There are only five ranges of hills, not of much

height, which run in north-south orientation. In these, there are some isolated peaks, some of them having precipitous sides which offered quite convenient strategic points for the construction of certain famous hill-forts like Gooty, Rāyadurg, Kalyāṇadurg, etc., which played a commendable role in the history of medieaval India. Some of the dome-shaped granitic rocks have offered a convenient place for erection of beautiful temples like Lepākshī. Thus, major portion of the region comprises of the formation of the old archaean variety of rocks such as schist, gniess and granite of which the last has supplied a bulk of building material not only for the construction of huge cyclopean fort walls but also gigantic temple complexes especially during the medieaval and late medieaval periods in the region.

The discovery of rock edicts at Yerragudi[9] in Anantapur district and the other sites with rock edicts at Siddhapur,[10] Jatinga Rāmeśwaram[11], Brahmagirī[12] and Rājulamandagirī[13] situated in the adjacent districts of the region clearly indicate that this region was under Mauryan rule sometime in 3rd Cent. B.C. After the downfall of the Mauryas, along the other parts of Andhra Pradesh, this came under the Sātavāhana sway. The recent exploration and excavations at Sāsanakōta[14], a site in the vicinity of Lepākshī in Hindupur taluq has further confirmed the above analogy. The site has yielded ancient bricks of 50 x 20 cm. size. Copper coins with elephant symbol on the obverse

and early historical pottery all datable to Sātavāhana period has also been reported. The recent excavation at Palavoy[15] in the Kalyandurg taluq of the same district has yielded a Sātavāhana copper coin with a legend on its obverse stating that it was issued by Gautamīputra Sātakarṇi. The availability of hundreds of lead coins mostly of Sātavāhana kings at Andapur in Cuddapah district further confirms that this region was under Sātavāhanas hegemony for a pretty long period. After the Sātavāhanas, it seems that certain parts of Sātavāhana empire in between the Krishṇā and the Kāverī rivers had gone under the rule of the Pallavas and some into the hands of the Chuṭu kings of Banavāsī. Some lead coins with horse symbol and inscribed with the name Hāriti (a part of the name of Chuṭus) have been reported from some parts of Anantapur and Cuddapah districts.[16] At the same time another dynasty, i.e., the Kadambas, who were originally subordinate to the Pallavas, established their supremacy over south-western part of Anantapur district. There were continuous conflicts between the Pallavas and the Kadambas for the control of the area, and ultimately to arrest the latter's supremacy, the Pallavas were compelled to bring Gaṅgas in to the region. The two copper plate grants issued by the Western Gaṅga kings found at Sāsanakōta[17] near Hindupur and Penukonda[18] dated to the 4th and 5th Cent. A.D., point out their control over the region.

In the latter part of the 6th Cent. A.D., the

Chālukyas of Bādāmī invaded this part of the country and subdued not only the Western Gaṅgas but also Nāla chiefs who were controlling Nalavādi Vishaya (the present Madakasira taluq and some parts of adjacent area). The Chālukyan inscriptions found in this region range in date from 609 to 744 A.D. The other epigraphs found in the region also indicate that the Bāṇas, an important feudatory dynasty which rose to power during 5th Cent. A.D. with their head-quarters at Parigi a place near Hindupur, had a firm control over the adjacent region. They were initially vassals of the Kadambas, then of the Western Gaṅgas, the Chālukyas of Badami and finally of the Pallavas. They fought several battles with the Nolaṁbas and the Western Gaṅgas as allies of the Vaiḍuṁbas. Their inscriptions found in the region range in date from the 9th to the 12th Cent. A.D.

By the middle of the 8th Cent. A.D., the Rāṣṭrakūṭas, though not having direct connection, controlled the politics of the region, through their powerful allies, the Nolaṁbas, who held their sway over Nolaṁbawāḍī 32,000.[19] Their principal cities Uchhaṅgi, Hinjēra (Hēmavatī) formed parts of their region. Inspite of several conflicts with the Bāṇas, the Vaiḍuṁbas, the Cholas, the Western Gaṅgas and even with the Rāshṭrakūta imperial power for some time, the Nolaṁbas continued to hold their sway over the territory upto the end of 10th cent. A.D. Their inscriptions have been found at Hinjēru[20] (Hēmavatī)

Uechangi,[21] Kambaduru[22] (Kalyandurg taluq) and Madakasira.[23]

About A.D.973, the Rāṣṭrakūṭa power had declined and the Chālukyas of Kalyani rose to prominence. Accordingly all the feudatories of the region shifted their allegiance to the Chālukyas. During Taila's regime the Chālukyas fought battles with the Cholas for the supremacy over Nolambavāḍi. The Kogaḷi inscription dated to 992 A.D. refers to the victory over Chola king and his rule over Roḍḍanāḍu or Roḍḍam which is in Penukonda taluq and also his supremacy over Nōlambavāḍi. Even after his death in 997 A.D., his successor waged several battles against Cholas who retained their supremacy over the region. Several inscriptions of Vikramāditya VI (1076-1126 A.D.) were found at Konakondla,[24] Uchchangidurga,[25] Hemavati[26], Kambaduru,[27] Poliki (Gooty taluq), Sangameswaram (Rayadurg taluq) of the region. Towards the end of his rule, Vishṇuvardhana Bittiga, his Hoyasala subordinate, revolted against him and occupied some parts of Nolambavaḍi, Roḍḍam and the area in between Pinākinī and Jayamangalā rivers which is only 20 km. from Lepākshī. But the subsequent inscriptions of the Chālukyan kings in the region, testify that the Hoyasala occupation was temporary and the Chālukyas had their control over the region till 1200 A.D., when Someśvara IV, the last ruler of the Chālukyan dynasty, was defeated by his Hoyasala subordinate Ballāla II and occupied Chalukyan territory. At the same time, the Yādavas of Devagirī also waged wars against the

Hoyasalas and retained some territory in the region upto 1220 A.D. and were successful in their attempt, for shorter period to intrude into the Chālukyan territory. Ballāla III brought the entire area around Penukonda including Hindupur and its adjacent lands under Hoyasala domination and appointed his governor and posted him at Penukonda. At that time, certain areas around Hemavatī and Tāḍapatrī were under the control of certain local chiefs called Niḍugal Cholas and Vaiḍumbas respectively.[28]

At the end of 13th cent., the Muslim rulers of Delhi tried to bring the Deccan under their control[29] which resulted in political uncertainity in the region. Several powerful chiefs[30] of the area were unhappy with the Muslim domination including Hoyasala Ballāla III, and started liberation movement. The Muslim governor Malik Muhammad stationed at Kampile was unable to control the political situation in the region. This made the Delhi Sultan Muhammad Bin Tughlaq to depute the two brothers, Harihara and Bukka, sons of Sangama to Kampile to control the situation. After reaching the place, the two brothers, instead of restoring the Sultan's power in Deccan, turned out to be the founders of one of the greatest Hindu states of history, declared their independence and founded a new city opposite Anegondi on the south bank of Tungabhadrā to which they gave the significant names Vijayanagara (city of victory) and Vidyānagara (city of learning).[31] Harihara declared himself as the first king and his brother

Bukka as yuvarāja, stationed at Gooty. Within a decade of the foundation of Vijayanagara kingdom, they brought large extent of adjacent areas under their suzerainty. By 1346 A.D., larger part of Hoyasala territory was also annexed to Vijayanagara empire. They constructed a fort at Penukonda and the place was made their second capital. Thus, the region in which Lepākshī is situated became part and parcel of Vijayanagara empire. Their inscriptions have been found at Kadiri[32] (1353 A.D.), Gorantla (Hindupur taluq - 1354 A.D.), Kothasivaram[33] of Madakasira taluq (1365 A.D.) and Chilamahuru[34] (Hindupur taluq - 1367 A.D.).

Harihara II succeeded his father Bukka I in 1367 A.D. and ruled upto 1404 A.D. He was succeeded by his son Virūpaksha I. After the short rule of Virūpaksha I and Bukka II, his other son Devaraya I came to power in 1406 A.D. and ruled for 16 years. He waged wars mainly against Bahmanis, Velamas of Rachakonda and the Reddis of Kondavidu. The inscriptions were found at Gannivaripalle (Hindupur taluq)[35], Gulapalayam[36] (Gooty taluq), Dharmavaram and Kadiri[37].

On the death of Devaraya I his son Ramachandra ruled for six months and was succeeded by his brother Vijaya I also known as Vijayabhūpati, Vijaya Bukka or Vīra Bukka and ruled for eight years during which he left the entire administration in the hands of his able son Devaraya II (1422-46 A.D.). He fought a series of battles

with the Bahmanis. His epigraphs have been found at Vanganuru (Tadipatri taluq - dated 1423 A.D.), Lepākshī[38] and Kotipi[39] in Hindupur taluq. Vijaya II, popularly known as Pratāpadevarāya, succeeded Devaraya II and ruled for a short time and was succeeded by his nephew Mallikarjuna (A.D. 1446-65), which marks the beginning of Saṅgama dynasty decline.[40] His weak rule encouraged the neighbouring kings to occupy certain adjacent areas of the kingdom. Thus, the northern part of Anantapur district went under Bahmani rule. Uncertainty prevailed upto 1485 A.D., when Sāḷuva Narsiṁha (A.D. 1485-1490), a powerful subordinate, marched against Vijayanagara, expelled the weak king Prauḍha Devaraya and crowned himself as king of Vijayanagara empire[41]. His rule in the region is confirmed by an inscription found at Ramapuram[42](Madakasira taluq). At the time of his death, he kept his two sons under the care of his able general Narasa Nāyaka (1490-1503 A.D.) of Tuluva family. Of the two, the elder, Timmabhūpa, was murdered soon after his accession and the younger one Immadi Narasiṁha was placed on the throne nominally. He was made actually a prisoner in the hands of Nāyaka who carried on administration in his name. After Narasa Nāyaka's death, his son Veera-narasiṁha (1503-1509) succeeded as regent and proclaimed himself as the ruler of Vijayanagara in 1505 A.D. by killing Immadi Narasiṁha in the fort of Penukonda, where he was imprisoned by his father. The accession of Veera

Narasimha as the ruler heralded the advent of Tuluva or the third dynasty of Vijayanagara.[43] This caused a terrible turmoil among the nobles and pālegārs and some of them revolted against Veera Narasimha. The Bijapur Nawab Yusuf Adil Khan and Ummattur chiefs of Penukonda region, who later called themselves as Penukonda Chakreśwaras, also revolted.

Narasimha died in A.D. 1509 and was succeeded by his half brother Krishṇadevarāya (A.D. 1509-29), the greatest of Vijayanagara rulers. According to Paes "he was gallant and perfect in all things". He defeated most of the revolting chiefs and brought within two years the entire land in the south under Vijayanagara control.[44] In the year 1524 A.D., he made his son Tirumalarāya as the king[45], but unfortunately his premature death compelled Krishṇadevarāya to take the administration in his hands once again. His rule in the vicinity is attested by several inscriptions of his period found at many places like Agale[46], Bukkapatnam[47], Cholasamudram[48] of Madakasira, Penukonda and Hindupur taluqs.

Krishṇadevarāya was succeeded in A.D. 1530 by his half brother Achyutadevarāya (A.D. 1530-42). In the initial stage, he faced several difficulties caused by Āḷiya Rāmarāja, son-in-law of Krishṇadevarāya, who proclaimed another infant son of Krishṇadevarāya as the king. He also made the chief of Gooty to revolt against

Achyuta's rule. At last he got Achyuta arrested and kept him in jail, but ultimately, Ibrāhim Adil Khān of Bijapur made some compromise between them and allowed the king to rule upto 1542 A.D. Achyuta's rule in the region is evidenced by a large number of inscriptions (50 directly referring him). Majority of them (29) have been found in Hindupur taluq alone, in which Lepākshī is also situated. Major portion of the inscriptions (17 nos.) found at Lepākshī refer to Achyuta's rule in the region. During his tenure, the small temple was developed into one of the foremost temple complexes of Vijayanagara architecture. According to the inscription, two of his personal staff, Virupaṇṇa and Viraṇṇa, sons of Lepākshī Nandi Lakkuseṭṭī and Muddama[49], were mainly responsible for developing the temple to the present status.

After the death of Achyutadevarāya in the year 1542 A.D., troubles started again for succession to the Vijayanagara throne. Salakarāju China Tirumala, brother of queen-mother Varadādevī declared Venkaṭa I, a minor of Achyutarāya as the successor under his regency. The queen mother suspected his motives and started negotiations with Bijapur Sultan for assistance. As a counter move, Rāmarāja, son-in-law of Krishṇadevarāya, liberated Sadāśiva from his confinement at Gooty fort and declared him as emperor. The Bijapur Sultan intervened. Tirumala assassinated Venkata I and all the members of the royal family.[50] Ramaraja,

in his attempt to seize the throne for Sadāśiva, captured Penukonda fort, killed Tirumala, crowned Sadāśiva as the king and made himself as regent for the time being. In due course, he started assuming the royal titles and kept Sadāśiva under close guard. He appointed his kith and kin in all key posts, interfered in the internal politics of Deccan Sultanates which resulted in the formation of a confederacy. Ultimately in the battle of Rākshas-Tangaḍi (Taḷikoṭa) in A.D. 1565,[51] Rāmarāja lost his life. The death of Ramaraja and the defeat of Vijayanagara army in the battle-field, shook the Vijayanagara kingdom to its foundations. The armies of Sultan brought great disaster to the empire. Rāmarāja's brother Tirumala and the emperor Sadāśiva were kept under captivity[52] and could do nothing to revitalise the empire. Crime and lawlessness increased. Added to this, there were family feuds between Rāmarāja's son Peda Tirumala and his uncle Tirumala. The latter ultimately succeeded in seizing the throne for himself. Meanwhile, the relatives of the king invited the Sultans of Bijapur and Golkonda to interfere in their family feuds. However, Tirumala succeeded in rejuvenating the empire and was formally crowned in the year A.D. 1570 as the Vijayanagara emperor and thus became the founder of the 4th dynasty, i.e., the Āravīdu Dynasty.[53] He divided the empire into three provinces and placed his three sons incharge of each of them. Consequently, his son Śrīraṅga became the ruler of Telugu area with Penukonda

as his headquarters.[54] In A.D. 1572, he succeeded his father and ruled upto A.D. 1585. During his regime, two attacks were launched on Penukonda, first by the Sultan of Bijapur in A.D. 1576, which compelled the king to retreat to Chandragiri with all his treasures and the second by Ibrahim Qutb Shah of Golkonda in A.D.1579 which caused great commotion and loss of territory. He was succeeded by his brother Venkaṭa II (A.D. 1586-1614), who resolved to recover lost territories from the Golkonda Sultan for which he fought several battles and ultimately could secure the forts of Gooty and Gandikota areas and chased the Muslim invaders beyond Kṛishṇa river, which they recognised as the boundary between the two kingdoms. His inscriptions have been found at Gorantla[55] and Parigi[56] in Hindupur taluq.

With the death of Venkaṭa II in A.D. 1614, the empire lost an able ruler. He was succeeded by a weak and incompetent son Śrīranga II. His weak administration resulted in family feuds and civil wars which gave good opportunity to his enemies to rise against him which led finally to his imprisonment and murder of his entire family. His son Rāmadevarāya (A.D. 1614-30) could, however, escape from the prison. With the help of Yāchama Nāyaka, he slowly established his supremacy over the major portion of the kingdom.[57] The disastrous civil war attracted the attention of the neighbouring Sultan. In A.D.1620, the Bijapur Sultan successfully occupied Kurnool region.

In A.D. 1630, with the death of Rāmadevarāya, the kingdom once again plunged into anarchy and civil war. In the war of succession between his cousin Pedavenkaṭa or Venkaṭa-III (A.D. 1630-42) and his uncle Timmarāya, the former came out victorious. But soon after, his kingdom was invaded by Bijapur and Golkonda force and he was compelled to retire in exile in the forests of Chittoor district, where he died in A.D.1641.[58] His rule is represented by few inscriptions found at Buchepalle, Vanavolu[59] and Bayanagutapalle[60] in Hindupur taluq, Medimakulapalle of Gooty taluq[61] and also at Penukonda.

Venkaṭa-III was succeeded by his nephew Śrīranga-III in A.D.1642. During his reign, the two Sultans of Golkonda and Bijapur inflicted several invasions and occupied several forts of the Vijayanagara empire and compelled the ruler to take shelter at the court of the Nāyakas of Tanjore from where he retreated to Mysore. The two Sultans fought several battles to occupy various regions of the kingdom and ultimately in the year 1652 a treaty was concluded, according to which some minor adjustments were made in connection with their occupied territories. In the year 1652, the Penukonda fort was occupied by Bijapur Sultan and was named as Takht-i-Mubarak. In A.D. 1656, the Sultan appointed Abdul Hussan as its governor who built a mosque therein in A.D. 1668. Penukonda and few other adjacent portion remained under Adil Shahi rule for sometime.[62] From the records it is evident that

Śrīranga returned to Penukonda in A.D. 1656, but no precise information is available regarding the last days of his rule. A few inscriptions of his rule have been found at Penukonda[63], Ratnagiri[64] (Madakasira taluq), Kodigepalle[65] (Hindupur taluq) and Gangavaram[66] (Kalyanadurg taluq) ranging in date from A.D. 1645 to 1656.

During the reign of Abdul Hassan Tanashah, the last ruler of Qutb Shahi kings of Golkonda, the area around Hindupur, Tadapatri and Gooty was in their control.[67] This is corroborated by a few epigraphs found at Lepakshi[68] (Hindupur taluq) and Nagasamudram[69] (Gooty taluq). Of these, the copper plate grant[70] dated S.1602 (A.D. 1680) not only mentions his ministers Akkaṇṇa and Madaṇṇa but also records that a certain Lingoji Paṇḍita was in-charge of Penugonde as a subordinate of Akkaṇṇa paṇḍita. Two other subordinates of Golkonda Sultan, Podile Lingappa and Garidimetta Gammaṇṇa looked after the administration of a group of villages with Tadapatri as their headquarters. In A.D. 1687, Aurangazeb invaded Golkonda, defeated Tanashah and annexed the entire Qutb Shahi kingdom to Mughal empire.

During the period of confusion and turmoil after the defeat of the Vijayanagara forces at Rākshasa-Tāngaḍi in A.D.1565, until the advent of Mughals in the Deccan politics in the year 1687, certain powerful rulers like Hande chiefs, Kundarpi chiefs, Harati chiefs, played important role in the history of Vijayanagara rule in the region. They often changed their alliance according to

their inconvenience and received benefits from many invading forces. During the weak rule of later Vijayanagara kings they built petty kingdoms for themselves, controlled certain areas in the region and at times declared independence and styled themselves as Mahārājas, Mahāmaṇḍaleśwaras and Mahānāyakāchāryas.[71]

After the conquest of Golkonda and Bijapur by Aurangazeb, the large extent of area in the south automatically passed into the hands of the Mughals. During the Mughal supremacy, the Maratha chiefs also entered in the politics of this region and gave maximum trouble to Mughals. The Maratha chief Rājarāma rebelled against the Mughals in 1689 A.D. In the last days of the Mughals, Nizam-Ul-Mulk, Asafjah-I entered Deccan politics in A.D. 1724 by killing Mubariz Khan, the Subedar of Deccan and consolidated his supremacy which was acknowledged by Mughal emperor who conferred on him the title Asaf Jah and made Hyderabad as his seat of administration.[72] He waged wars against Marathas and kept them under control. He made Murar Rao, a Maratha chief incharge of Gooty region. Murar Rao made Gooty as his permanent residence, improved the fortifications, waged wars against his opponents like Peshwā Mādhava Rao, Hyder Ali and brought the areas around Penukonda, Hindupur and Madakasira under his control for a pretty long time.[73] In A.D. 1775, Hyder Ali re-conquered the above areas and appointed the chief of Chitaldurg as incharge.

In the year A.D. 1782, Hyder Ali died and Tipu Sultan succeeded.[74] He waged several wars against the Nizam, the Marathas and the British for the supremacy of the region. In the year 1797, the combined forces of the British and the Nizam defeated and killed Tipu Sultan at Śrīraṅgapaṭnam and partitioned his territory[75] among themselves, according to which the region in which Lepākshī is situated went to Nizam's rule who appointed Lt. Colonel Bowser as his representative to rule the territory with his headquarters at Gooty.

In the year 1800 A.D., the British and the Nizam formed a defensive alliance against the Marathas. According to this the British agreed to keep certain force with Nizam and in return, the Nizam ceded certain territory acquired by him during his conquests of 1792 and 1799[76], called afterwards 'ceded districts' (Kurnool, Cuddapah and Anantapur), over which the British appointed Munro as Principal Collector with four Sub-Collectors and certain force for his assistance. He succeeded in bringing the troublesome pāḷegārs under control and gave good administration to the region. He constructed tanks and gave donations to some temples of the region.[77] After the British rule, along with other parts of the country, this region also has come under the Indian Government.

Vijayanagara Art

The Vijayanagara art, essentially indigenous in character, started developing initially from contemporary Hoyasala and Kākatīya norms and by the middle of the 15th cent. A.D. it became a style by itself. The Vijayanagara art, like their architecture palpitates with a thrilling vitality, a freshness of expression and freedom from the bonds of convention. It is usually in granite which is hard to work upon. Inspite of its hard quality and having rough surface etc., the Vijayanagara artists have proved to be quite competent in carving masterpieces. They could carve gigantic sculptures, monolithic in nature, like the great Bull at Lepākshī, seated Veera Narasiṁha sculpture at Hampi and many such sculptures. The Vijayanagara kings patronised both Śaivism and Vaishṇavism with equal importance. They built huge temple complexes both for Śaivite and Vaishṇavite god and goddesses. During the Vijayanagara period, the temple size developed both horizontally and vertically. Huge pillared maṇḍapas and prākāras with gigantic gopuras were added. It became the primary duty of the Vijayanagara sculptor to fill up the vast space available on the various components with the figures that appear in the puranic stories and the themes of the Rāmāyaṇa and the Mahābhārata. He also depicted the contemporary society on the temple components. At places, where he could not carve any sculpture, he had beautiful paintings, in which,

the same themes and style as that of sculptures are adopted. He has also left behind in art, lot of contemporary flora and fauna, various musical instruments and war weapons by way of depicting them on the temple parts of Vijayanagara period. Varieties of garments and ornaments worn by both the rich and the poor, male and female, are faithfully depicted in the Vijayanagara art. It is not an exaggeration to say that no other single dynasty that ruled in India has depicted so faithfully, the contemporary society in sculpture and painting in full as that by Vijayanagara.

The information revealed by inscriptions as well as the writings of foreign visitors that witnessed the Vijayanagara rule shows that skilled craftsmen were broadly divided into five principal craftsmen (Śilpī) communities. They were organised into various guilds. Among these, five artisan communities, the pāñcāla karmakāras (carpenters) and the engravers, were connected in one way or the other with the development of Vijayanagara art. These are not only builders of temples, sculptors of their carvings but also poets who could compose verses with ease for epigraphs.[78] These transmitted their art from father to son. In one family there were varieties of craftsmen. There were men with proficiency in several branches of art. There were both royal craftsmen and also non-royal. These were paid in various ways, both in cash and kind. The inscriptions reveal that they were granted

lands, houses, cattles, exempted from paying taxes, allowed to use palanquine and other benefits. During Vijayanagara period the Pāñchālas or five craftsmen flourished well in the society. Some of them call themselves in inscriptions as Mahāmaṇḍalēśvaras.[79] With the above mentioned facilities and honours, the Vijayanagara artist could produce masterpieces of art. Fortunately, some such specimens are preserved even today and one of such places is Lepākshī temple, where Vijayanagara craftsmen exhibited their master-hand in the form of architectural edifices adorned with hundreds of beautiful sculptures, and a series of frescos of world repute.

The study of material culture

In South India, the temple has served multifarious functions in relation to the society. It is not only a place of worship but a centre of learning. In fulfilling the latter aspect, the art elaborately carved on the temple components has served a major role in depicting various Puranic scenes and stories. In these, the artists tried to incorporate lot of material culture of contemporary world. Various customs and traditions of the people, who were around the artists, found a place in their works. In executing the sculptures and paintings, the artists were quite conscious of their limitations, but at the same time, they were very liberal in introducing, as much as they could, the material culture of the contemporary world

of which he was a part and parcel. That is why the art is correctly interpreted as the faithful expression of the particular social taste, ideas and character. It preserves for the poterity the reflections of the spirit and the manners of the people who created it. To study the political background and the cultural history of the particular region of our study, an individual group of temples like Lepākshī is selected where a lot of sculptural as well as artistic wealth is preserved. An intensive and detailed study of this kind of information will help us not only to understand the contemporary history and culture of the people who created them but also enable us to bring out the characteristics of the outstanding temple groups of a particular period. It will also help in a comparative study of various individual temple groups.

In the following pages an endeavour is made to describe the architecture and culture of the people of Vijayanagara period that is available in the Lepākshī temple. While doing so, an attempt is also made to locate the contemporary parallels available at various other sites of the same period.

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CHAPTER-II

HISTORY OF THE LEPĀKSHĪ TEMPLE

Origins of age old institutions are usually shrouded in mystery. This particular feature is more remarkable in respect of certain ancient temples of South India; so also is the case with Lepākshī temple. The direct evidence in the form of inscriptions of its beginning is practically nil, while traditional accounts available are but illusory in character. Even the inscriptions do not specify either the exact date or the manner of the origin of the temple as a whole. But they are of immense value in deciding the hey-day of the temple.

From the early times, several legends have gathered around the fame of Lepākshī. Naturally with the growth of the temple, the legends also increased.

According to Sthalamāhātmyam, the sage Agastya, during his visit to various sacred places south of the Vindhyas, visited the place and is said to have stayed in a cave on the Kūrmaśaila hill and built a small temple and dedicated the same to Pāpanāśeśvara.[1] A natural rock shelter formed of a huge granite-boulder available at the site is said to have been the place where sage Agastya stayed and is being revered by the people even today. The temple of Pāpanāśeśvara is actually built abutting to the said boulder itself on its western face.

This incipient place in later days became one of the reputed Śaiva-kshetras in South India.

A reference to Pāpanāśeśvara-kshetra is made in the Skandapurāṇa (Lepākshya pāpanāśanaḥ) as one of the hundred and eight Śaiva-kshetras located in South India[2]. If we consider the Purāṇic evidence as authentic, it will be an early reference of the shrine, dedicated to God Śiva known as Pāpanāśeśvara (redeemer of sins).

According to a popular legend[3], Virūpaṇṇa, son of Lepākshī Naṅdi Lakkuseṭṭi and Muddamba, held a high post of the regional governor stationed at Penugonda during the reign of Achyutarāya Mahārāya. He was more religious minded and is credited to have constructed the entire temple complex spending the entire treasure. After hearing the news, the king got angry at him and ordered that Virūpaṇṇa should be blinded as punishment for the above crime. He, being a loyal servant, carried out this order on the spot. It is also stated that the sudden blindness of Virūpaṇṇa left the building of Kalyāṇamaṇḍapa incomplete.

As stated elsewhere, even the direct evidences like the epigraphs are silent about the early history of the temple. Among the available records at the site, one[4] engraved on the natural granite rock adjacent to Raṅgamaṇḍapa on its west is the earliest, so far known.

It is a donatory grant issued in Śaka 1415, corresponding to 1493 A.D., falling in the reign of a Vijayanagara king Sāḷuva Immadi Narasiṁha (A.D. 1490-1506). It records the perpetual grant for the services to god Pāpanāśeśvara Devara. It does not mention other shrines, but throws a welcome light on the existence of Pāpanāśeśvara shrine in A.D. 1493. It also suggests an early beginning of the said structure, say at least a hundred years prior to Virūpaṇṇa, which, in turn, also supports the Skandapurāṇa evidence.

The other inscriptions available at the monument are nearly twenty in number, mostly engraved on the prākāra walls and all of them belong to the reign of Achyutarāya Mahārāya (A.D. 1530-1542) of Vijayanagara and are grouped together year wise to glean the history of the temple during the period. In the order of chronology, the earliest of the group is dated to 1531 A.D. They are two in number, engraved on the natural rocky floor, adjacent to the second prākāra-wall on its east, of which the one dated to the cyclic year Khara Śrāvaṇa Bahuḷa dvādaśī corresponds to A.D. 1531, August, 9 Tuesday.[5] It records the royal order to the Gauḍas of Chaluvindla village, stating that the king Achyutarāya Mahārāya made a gift of the same village surnamed Kumara Venkatādrīyapura to the god Pāpavināśana and the village Gaṇapatihaḷḷi to Virūpaṇṇa or Vīrapaṇṇa[6] of Penugonda and the ownership of

both the villages rests with the latter. The second record[7] dated Śaka 1453, Khara Śrāvaṇa Bahula aṣṭamī, corresponds to A.D. 1531, August 5, Sunday, in the reign of Achyutarāya. In the beginning, it furnishes the geneology of the Vijayanagara kings in Sanskrit verses, and then records in Kannada that, at the request of Virūpaṇṇa, the king made a gift of the village Chalavindla[8], surnamed Achyutēndrapura, for the services of gods Veerabhadra, Raghunātha and Pāpavināśa of Lepākshī. This gift he issued in the presence of the god Virūpāksha, on the banks of Tungabhadra at Hampi.

The above records inform that the main temple of the complex was in existence prior to 1531 A.D. Neither the ruling king Achyutarāya Mahārāya nor his local feudatory Virūpaṇṇa, were responsible for the construction of the above temples. The mention of three main shrines suggests the fully developed stage of the temple complex, which might have taken much longer period, say at least more than hundred years before 1531 A.D.

The next group of records consists of three, all dated to 1533 A.D. (also of Achyutarāya's period) of which two[9] are engraved on the eastern wall of second prākāra, while the third is a copper plate grant[10], which is a copy of the inscription number 574 of 1912. They are in both Sanskrit and Kannada and begin in Sanskṛit

and end in Kannada. The former (573 of 1912) is a preface to the one on the eastern wall which records gifts made to the shrines of Veerabhadra, Pāpanāśeśvara and Rāma. It is also stated that these records were engraved by Basavaṇṇa Somayājin and Timmappa under the orders of Virūpaṇṇa.

The second registers a grant of three villages named Hamparahaḷḷi or Hambaṇahaḷḷi, Kancharlahaḷḷi or Kaṁsarehaḷḷi and Timmagoṇḍanahaḷḷi or Timmanunahaḷḷi to the shrine of Veerabhadra. The villages were all surnamed as Venkaṭādrisamudra after prince Kumāra Venkaṭādri, son of Achyutarāya.

Since these were recorded on the second prākāra wall, it is quite evident that all the three temples that are referred to in the inscriptions and the other important buildings built inside the enclosure wall such as Raṅga-maṇḍapa, Kalyāṇamaṇḍapa and Pākaśāla including prākāra walls, were in existence prior to 1533 A.D.

There is yet another record[11] engraved on the eastern wall of second prākāra, dated to Śaka 1456, corresponding to 1534 A.D. in Sanskṛit and Kannada, recording a gift of tolls collected by the merchants at the market held every Sunday in the hamlet of Vīreśvara-devarapura, belonging to Lepākshī, of tolls raised in Harunāḍu[12] and Hosūra-nāḍu and of other income, for

oblations to be offered in the three shrines, i.e., Veerabhadra, Pāpavināśeśvara and Raghunātha. This grant was made at the instance of Vīraṇa-Nāyaka, younger brother of Virūpaṇṇaya or Virūpaṇṇa.

Another inscription[13], dated in the same year as above, engraved on the eastern wall of the same prākāra, records that the king Achyutarāya Mahārāya also made a gift of a village (name is damaged) for the services of the god Veerabhadra, who bestowed boons upon Virūpaṇṇa settled on Kūrmaśaila, which was considered as Dakshiṇa-kailāsa (Sākṣadakṣiṇa kailāsa Kūrmaśailanivāsi[14] Virōpaṇa prasanna Śrī Vīrabhadra namōstute).

From the above it may be inferred that both the king and his subordinate officer Virūpaṇṇa, were having cordial relations and were very much interested in bringing up the temple into prominence and also that the legendery story stating that the king ordered Virūpaṇṇa to be blinded, is a concocted one.

In the year 1537 A.D., some more gifts were made by the Vijayanagara king Achyutarāya Mahārāya and his feudatory Virūpaṇṇa for the services to be rendered to all the three gods stationed at Lepākshī. All these records are engraved on the eastern wall of second prākāra, of which the first record[15] registers a sale of land to the three shrines at Lepākshī by the mahājanas of the

Sarvamānya agrahāra village Kānchasamudra alias Pratāpadevarāyapura. It is also stated in the record that the Lepākshī was a village in Sadalivente in Roda-nāḍu of Penugonda rājya.

The second record[16], which is in a much damaged condition, refers to a gift of two villages to the temple of Viresvara, made by the king Achyutarāya Mahārāya in the presence of the god Viṭṭalesvara on the banks of the Tungabhadra river at Hampi.

The third record[17], dated Śaka 1459 corresponding to A.D. 1537, in the reign of Achyutadeva Mahārāya, engraved on the same wall, informs that one Achyutarāya Mallapaṇṇa purchased a mānya-village Nandicherlā from Timmapa, son of Baṇḍarada Apparasa and presented it for services to the god Vīreśa. It is also stated that this village, surnamed Virūpāksharāyapura, has been granted as a mānya[18] to Timmappa's grand father Vīramarasa by Virūpākshadeva Mahārāya in Śaka 1389 (1467 A.D.) and the price of the above sale was fixed by the Madhyasthas (mediators).

From the above record it is evident that the Veerabhadra temple was patronised not only by the ruling class but by other rich people, like Mallapaṇṇa, and the god was also known as Vīreśa or Vīreśvara.[19]

There is another endowment[20] engraved on the same

eastern wall of the second prākāra issued in the year 1537 A.D. September 23, and it records that Penugonda Virūpaṇṇa purchased from certain Brāhmaṇās some vṛittīs[21] in the village of Kalanūru, surnamed Tryambaka Nārāyaṇapura and presented them to the service of the god Vīreśvara of Lepākshī.

The other record issued[22] by Virūpaṇṇaya during the reign of Achyutarāya Mahārāya, dated Śaka 1459 corresponding to A.D. 1537, engraved on a boulder to the west of the village Choutakuntapalle of Hindupur taluq, states that a copper plate grant was issued recording the gift of a village Kachakarahaḷḷi for the services of the three gods Pāpavināśa, Vīreśa and Raṅganātha at Lepākshī.

The above record informs that by 1537 A.D., all the three shrines were in prosperous condition and the three main gods were otherwise known as Pāpavināśa, Vīreśa and Ranganatha instead of the present names.

The fifth record,[23] which is a damaged one and of the same date as above, engraved on the same wall, was issued during the reign of Achyutadevarāya Mahārāya, by the mahājanas[24] of the Nagaragere alias Krishṇarāya Samudra-agrahāra in Rodaḻnāḍu sub-division of Penugonda rājya. It records a grant consisting of a Talaparigi channel below the tank of Nagaragere and of a tank called Gulisetṭikunta in Aḍabarahaḷḷi village, to the shrines of Pāpavināśadeva,

Raghūnathadeva and Vēreśvaradeva.

Almost all the above records suggest that in between 1531 and 1537, the above three shrines were in a flourishing state and the structural extent of the kshetra was limited upto second prākāra, on which most of the above referred endowments were engraved. From the next year, i.e. 1538 onwards, the place of activity was shifted to the outer prākāra-wall and no early inscription prior to 1537 is engraved on it. It clearly indicates that the outer prākāra along with pillared cloister and other auxillary buildings attached to it came into existence either in 1538 or afterwards, but not after Achyutarāya's period, since their style of architecture and art go well in date with the other dated architectural edifices like Paṭṭābhirāma and Achyutarāya temples at Hampi.

The next group of inscriptions, even though issued during Achyutarāya's reign on the basis of their find-spot and date are grouped together. They are three in number, engraved on the inner face of outer prākāra-wall. They are issued at various occasions in Śaka 1460 corresponding to A.D. 1538, of which the first one[25] dated to Śaka 1460, Viḷambi, Śrāvaṇa Bahuḷa daśami Somavāra equivalent to A.D. 1538, August 19th, Monday, records that Penugonda Vīrapaṇṇayya made a gift of the village Chikkanandicheruvu, surnamed Devarāyapura, which he purchased from certain Brāhmaṇas (named) for the service of god Veerabhadra of Lepākshī.

Another record[26] of the same year, engraved on the same wall, records that some Penugonda Vīrapaṇṇayya purchased from certain Brāhmaṇas (Named) half of the village Sadaśivapura surnamed Devarāyapura, for 108 varāhas[27] and a made a gift of it for the service of the god Veerabhadra of Lepākshī.

The last record[28] of the group, dated to Śaka 1460 Viḷambi mārgaśira bahuḷa tadiya sōmavāram, corresponding to A.D. 1538, December, 8th Sunday, records that Penugonda Vīrapaṇṇayya along with his brother Vīraṇa, purchased some vṛitti lands from certain Brāhmaṇas and made a gift of them for the services of god Vīreśvara of Lepākshī.

In addition to the above stone inscription, there are two copper plate grants found at Lepākshī, referring to Veerabhadra temple at Lepākshī. They are also issued during Achyutarāya's period, by the same Virūpaṇṇa, among which the first one[29] is dated to Śaka 1461 Vikāri Bhādrapada Śudha Amāvāśyā, corresponding to A.D. 1539, September 12th, Friday. It registers the gift of a village Kottūru alias Prauḍhadēvarāyapuram, purchased from several Brāhmaṇas by Virāpaṇṇa Mahīpatī of Penugonda and gifted them to god Veerabhadra for offerings and worship.

The other copper plate grant[30], dated Śaka 1463, Plava, Chaitra Śuddha Navamī, equivalent to A.D.1541, April 9th, Tuesday, registers a gift of the village Śiriva along with its hamlets Manchanahaḷḷi and

Mayināyakahaḷḷi in the Roddanāḍu of Penugonda-rājya for the expenses of the annual cart festival of god Veerabhadra at Lepākshī by the king at the request of the local feudatory Vīrapaṇṇa Mahīpatī. This record is interesting in many aspects. It gives a complete version of the king's historical introduction, his various mahādānas like Muktatulābhāra, Swarṇameru and Anandanidhi. Incidentally, it also gives the iconographic description of god Veerabhadra, who was provided with a cart and for the perpetual continuation of the cart festival, this dāna was made by the king. But presently no cart is available at the place.

From the above records it can be inferred that the village Lepākshī was in existence earlier than Virūpaṇṇa whose father was called Lepākshī Lakkuseṭṭi in the records. The name Lepākshī is variously spelt as Lepākhī, Lepāksha, Lepākshapura and also Vīreśvarapura, which is situated in Sadalevente in Rodanāḍu division of Penugonda rājya, which was under the control of a feudatory governor Vīrapaṇṇa, son of Lakkuseṭṭi and Muddamba, during the reign of Achyutarāya Mahārāya of Vijayanagara. He was having an younger brother Vīraṇa, who was associated with him in his various munificent activities.

The hill on which the temples were situated is known in the records as Kūrmaśaila, as it apparently resembles the back of a tortoise. Because of the flourishing

Śaivakshetra, it was also considered as Dakshiṇa Kailāsa in the records.

Almost all the records are silent about the temple's early beginning. The earliest record dated to 1493 A.D. refers for the first time to the existence of one temple only, i.e., the Pāpanāśeśvara but is silent about other temples. The other inscriptions, nearly twenty in number, can be divided into two groups. In the first group are those issued from 1531 to 1537 A.D. which refer to all the three shrines, i.e. Pāpanāśeśvara, Veerabhadra and Raghunātha. Large scale endowments were made by the ruling king Achyutarāya and his subordinates, especially Virūpaṇṇa and his younger brother Vīraṇa. They all suggest the overwhelming patronage the temples gained and the flourishing state they attained. The second group of inscriptions pertaining to a period between 1538 and 1542 A.D. contain several grants by the king and his feudatory Virūpaṇṇa to Veerabhadra temple only, and do not mention anything about other shrines. It clearly shows that during the later half of 16th cent., Veerabhadra shrine became more prominent and large scale developmental activity of the temple, including the elaborate decoration by way of painting, might have taken place and the other two temples became part of the above. The result was that the entire complex was named after Veerabhadra and the same status continues even today.

Though not clearly mentioned in the above records, the two brothers, Vīrapaṇṇa and Vīraṇa, took great interest in developing this edifice into one of the outstanding examples of Vijayanagara art and architecture by way of granting large scale munificent gifts with selfless devotion. They made the ruling king Achyutarāya to extend full cōoperation by way of granting similar dānas for the benefit of the temple. Their representations, both in the sculpture and paintings in the temple, further attest to their active association with the temple.

The temple does not contain any record that pertains to post-Achyutarāya period, except a brick arch with pointed and built on an opening near Kalyāṇamaṇḍapa showing some Muslim influence in its architecture. This may suggest that during the period, no significant developmental activity was initiated. It may be due to the political unrest that prevailed in the empire after Achyutarāya's demise, which further deteriorated after 1565 A.D. i.e., the beginning of the actual down fall of Vijayanagara empire. This degeneration can clearly be seen in the later additions like minor pillared maṇḍapas such as Yāgaśāla, Pañchāṅgamaṇḍapa etc., which are of poor architectural merit.

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2. Gopalakrishnamurthy, S., The art of Lepākshī; and also Gopala Rao., A., Op.cit., P.45; Sarma, I.K., ITIHAS, II, 2, P.69.
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4. Sarma, I.K., 'Some outstanding historical monuments in Andhra Pradesh', ITIHAS, 1976, IV, No.2, P.63.
. Gopala Reddy, Y.,'Kalyāṇamaṇḍapa of Lepākshi,' ITIHAS, II, No.2, P.69.

5. SII, IX, Part-2, No.537, P.556, also 578 of 1912.
6. Virapaṇṇa, Virupaṇṇa or Virupaṇṇayya was a high officer, probably a feudatory of Penugonda rājya during the reign of Achyutarāya Mahārāya (A.D. 1530-1542) of Vijayanagara empire. He was a native of Lepākshī, son of Nandi Lakkuseṭṭi and Muddamma held several important portfolios - king's door keeper, Talavara of Vijayanagara (785 and 786 of 1917), also a member of the personal staff of the king and an ardent follower of Veeraśaivāgama and was responsible for developing the Veerabhadra temple at Lepākshī into one of the important temples of Vijayanagara art and architecture. He made several endowments not only to Veerabhadra shrine at Lepākshī, but to Venkaṭēśvara temple, at Tirupati (21 A.T.T.) Kaḷahasti temple (166 of 1922);

Lakshmidevi temple at Goripalle (689 to 73 of 1912). He has also constructed the Kalyāṇa Venkateśvara Perumal temple at Nārāyanavanam in Chittoor District.

7. SII., IX, Part-2, No.535, PP.548-552 (579 of 1912). Also Ramarao, M. Inscription of Āndhradeśa, II, Pt.2, No.199, P.18.
8. The same was recorded at the donated village on a rock in the Gavirangasami hill (SII, IX, 2, No.538), P.556 (P.R. No.786 of 1917). It may be the practice which was in vogue during Vijayanagara period.
9. 573 and 574 of 1912 and also Ramarao, M., Op.cit., No.201, P.18.
10. C.P. No.16 of 1937-38; also Ramarao, M., Op.cit., No.200, P.18.
11. 570 of 1912, also Ramarao, M., Op.cit., No.203,P.19
12. A Nādu is a territorial division, during Vijayanagara period which is higher than a grāma and lower than a kottam (Saletore, B.A., Social and Political Life in Vijayanagara Empire, II, P.452).
13. SII., IX, Part-2, No.572, PP.590-91 (A.R. No.575 of 1912) also Ramarao, M., Op.cit., No.204 P.19
14. Interestingly, the literary description of Kūrmaśaila hill an abode of Veerabhadra form is pictographically depicted on one of the pillars of northern cloister in the form of a Śivalinga with pānivattam installed on a static tortoise.

15. 571 of 1912; also Ramarao, M., _Op.cit._, No.207, P.19.
16. 572 of 1912; also Ramarao, M., _Op.cit._, No.197,P.18.
17. _SII._, IX, Part-2, No.580, P.595 (A.R.No.576 of 1912), also Ramarao, M., _Op.cit._, No.206, P.19
18. Mānya is a tax free land granted to certain people or community to discharge certain services, in turn they were to enjoy such lands in perpetuity. Mahalingam, T.V., _Administrative and Social life under Vijayanagara_, P.219; also Butter Worth and Chetty, III, _Nellore Inscriptions_, P.1498
19. In Puranic literature, Veerabhadra was also referred as Viresvara. See Bhattacharya, B.C., _Indian Images the Brahma Iconography_, P.20.
20. A.R.No.577 of 1912. Also Ramarao, M., _Op.cit._, No.205, P.19.
21. Vṛitti is a grant of revenue to a Brāhman. It usually denotes the share held by each Brāhman in an agrahara granted to several Brāhmaṇas. Saletore, B.A., _Op.cit._, P.450, also Butter Worth and Chetty, _Op.cit._, P.1500.
22. _SII._, IX, Part-II, PP.596-597; (A.R. No.781 of 1917).
23. _SIE._, 569 of 1912; also Ramarao, M., op.cit., No.217, P.20.
24. The Principal (respectable) people of a village, among whom along with Brahmans, the notable people of other communities also figures (Saletore, B.A., _Op.cit._, P.448, also Butter Worth and Chetty, _Op.cit._, P.1497; _Kittal_, _Canarese-English Dictionary_, P.1227).

25. SII., IX, Part-II, No.587, PP.601-602; (A.R.No.88 of 1912); also Ramarao, M., Op.cit., No.209, P.19.
26. SII, IX, Part II, No.588, PP.602-603, (A.R.No.89 of 1912); also Ramarao, M., Op.cit., No.208, P.19.
27. A gold coin so named from its originally bearing the figure of a boar (Varāha) an avatāra of Vishṇu. The Varāha (boar)was especially the signant of the Vijayanagara kings. It was subsequently more usually termed by the Muhammadans Hun or by the Europeans Pagōda, the latter from its having on one face a Hindu temple. (Wilson, A Glossary of Indian terms, P.542). A Varāha is generally worth Rs.3½ but sometimes Rs.3 and Rs.4 (Butterworth and Chetty, Op.cit., P.1500; also Saletore, B.A., Op.cit., P.464.)
28. SII, IX, Part II, No.590, PP.603-604 (A.R.No.90 of 1912), also Ramarao, M., Op.cit., No.210, P.19.
29. SIE, 1937-38, C.P.No.18, P.8, also Ramarao, M., Op.cit., No.212, P.19.
30. SIE., 1937-38, C.P.No.19, P.8 and Part II, P.104, also Ramarao, M., Op.cit., No.213, P.19.

CHAPTER-III

LAY-OUT OF THE TEMPLE COMPLEX

The main intention of this chapter is to describe the entire lay-out of the temple complex and the disposition of various structures that have come up from time to time at the site. The ground plans of various structures together with their individual measurements are illustrated in the general plan enclosed (Fig.II).[1]

Like a majority of the extensive temples of South India, the temple at Lepākshī also had its gradual development and prolonged history, primarily during the Vijayanagara period. Several structures and components of different units were added on many occasions, but no specific records were left indicating their actual date of construction. The next alternate source on the basis of which one can arrive at an approximate date of a monument is its architectural detail such adhishṭhānas, pillars, niches, chaitya-window motifs, etc. The same is adopted in this case also. While doing so, the epigraphical records which are available on different components are also taken into consideration.

As in the case of many South Indian temples of larger dimensions, at Lepākshī several individual structures meant for various religious functions are grouped together and named after a main shrine dedicated

to Veerabhadra.[2] It is the nucleus (Fig.II, No.1) around which several other temples and structures have cropped up from time to time. The entire group, along with its series of enclosure walls, is situated on a low granite hill[2A] resembling in its general shape to that of a tortoise, rightly named as Kūrmaśaila[3] in ancient days. This hill is situated on the southern extremity of the present town[4]. The structures that have come up are built at three different levels or contours of the hill and each group is encircled by an enclosure wall. There are three enclosure walls at present, i.e., the inner, the middle one and the outer prākāra. It is said that originally there were seven such walls as at the Vijayanagara capital at Hampi[5], since the number is considered as sacred.

On the basis of architectural details and also on available records, the structural activity at the site can also be broadly divided into three phases, confined mainly to the three enclosure walls referred to above. Of course, there are additions and alterations to a minor extent that were carried out subsequently in each prākāra, but main components or units of each prākāra generally fall within the broad division of a particular phase.

First or inner prakara wall (Fig.II No.11A)

The inner prākāra roughly square on plan, covers an

area of 432 sq. mts. and is built of huge dressed granite slabs. It is enclosing all important and early structures that have come up at the highest point of the hill. It is having its opening or entrance towards north. It seems that initially there were two shrines - Veerabhadra and Papaswara, sharing the common platform and a pillared maṇḍapa around. Subsequently, a third structure dedicated to Raghunātha was added on the west, attaching to the same platform, and then the structures that were in existence were enclosed. The enclosure wall is not only encircling the shrines but also covering a part of pillared maṇḍapa. While building so, a huge granite boulder on the east has been utilised as a part of the enclosure wall. Though some portion of pillared maṇḍapa is left unenclosed all around, probably to serve as an outer perambulatory passage, the huge granite boulder in the east and the Raghunātha shrine on the west are defeating the purpose. On the other hand, the open courtyard is serving as a resting place for pilgrims.[6] During subsequent periods, several minor shrines and structures have been added inside, which are of very late origin. The structure that is enclosed consist of Veerabhadra shrine[7] (Fig.II, No.1). It is situated on the extreme south end of the enclosure. It is a rectangular cell divided into a square shrine or garbhagṛiha and an antarāla or an ardhamaṇḍapa by way of a partition wall. It is facing north and enshrines the main deity Veerabhadra, an

incarnation of Śiva in his raudra form. Inside the garbhagṛiha, in the lateral corners, there are bevelled corbels, having tenon-like projections inferring an early date to the shrine. While enclosing the structure, a narrow passage is left around the shrine, probably intended for perambulation (pradakshiṇā) thus making the shrine a Sāndhāra-prāsāda. There are no inscriptions nor dēvakōshṭas on its walls, except moulded adhishṭhāna of a simple design.

Pāpanāśeśvara shrine[8] (Fig. II, No.8)

It is another one of the early shrines of the complex situated on the eastern extremity of the enclosure having its opening towards west. It is also rectangular on plan, divided into a square cell, where a Śivalinga is placed and preceded by an ardha maṇḍapa with a partition wall in between. A huge granite boulder of gigantic size is serving as the hind wall of the shrine, on which a beautiful sculpture of Bikshāṭanamurti is carved[9]. Though some space is left all around due to the existence of a huge boulder on the east, to which the shrine is abutting the Sāndhāra aspect of the shrine is defeated. This shrine is sharing the same platform and the pillared mahā maṇḍapa along with other two shrines. There are no inscriptions nor any Dēvakōshṭas on its walls. But the details of its moulded adhishṭhāna tallies in toto with the Veerabhadra shrine and may suggest same date.

Raghunātha Shrine[10] (Fig.II, No.5)

It is situated in the western extremity of the enclosure wall. Though it is sharing the pillared mahā maṇḍapa along with other two shrines, it differ in many respects from them. Its plan consists of a square garbhagṛiha, followed by another cell of same dimensions preceded by an ardha maṇḍapa and a pillared mukha maṇḍapa which is a part of common mahā maṇḍapa. The floor level of the first three units is at a much lower level than that of mahā maṇḍapa to which these were attached at a later date but before enclosing the complex. Its mukha maṇḍapa is provided with an enclosure wall having two openings, one into the common pillared maṇḍapa in its front on the east and another towards north leading into the open corridor where some beautiful sculptures are carved on the outer face of the enclosure wall. As the other two, this does not contain any inscriptions nor datable architectural details such as devakōshṭas on its walls except single mouldings on its base externally, which also denote a subsequent date to the structure than that of other two referred to above. Its addition to the main group with a common pillared mahā maṇḍapa in front reminds us of the trikūṭa aspect of the temple construction, which was in vogue during pre-Vijayanagara period[11]. This may be the continuation of the same tradition.

After constructing the Raghunātha temple, an enclosure wall was built surrounding the main shrines that were in existence. It also covered three-fourth of the pillared mahā maṇḍapa and left out one-fourth as open corridor unenclosed all around. Subsequently, due to the increase in temple rituals and to attract more visitors, several additions in the form of cells and subsidiary shrines (aṅgālayas) were made irregularly inside the enclosure wall. They are confined to the southern half around the Veerabhadra and Pāpanāśeśvara shrines and dedicated to various gods and goddesses. They are as follows :

Pārvatī shrine (Fig. II, No.10)

It is a subsidiary shrine of subsequent origin, built on the right side of the Veerabhadra shrine facing west. It is practically an incipient structure, square on plan, having a low roof. It is actually built by closing a space in between four pillars by way of partition walls. It has no superstructure, but a flat low roof. It has no moulded adhishṭhāna nor any architectural devices on its walls. It is enshrining a standing Pārvatī sculpture of very late iconographic features.

A Store Room (Fig.II, No.11)

The space in between the southern enclosure wall and the Pārvatī shrine is converted into a rectangular

cell by putting partition walls on the east and west. The latter is provided with a door-frame thus making the area a rectangular cell, presently being used as stores by the Temple authorities.

Śayanāgāra or God's bedroom (Fig.II, No.9)

It is situated in the south-eastern corner of the enclosure and on the back side of the above two structure (Nos.10 and 11). It is almost square on plan, having 35 mts. each side. The large granite boulder referred to above, is serving as its northern wall. An entrance is provided in its western wall leaving a narrow passage in its front. It is actually a part of pillared mahā maṇḍapa got converted into a cell by way of one partition wall on the west and named as Śayanāgāra or a bed-room of the God. There are five pillars inside. The entire walled surface including the surface of huge granite boulder and its ceiling are profusely decorated with beautiful paintings of Vijayanagara period. It suggests that this unit was added during the hey-days of Veerabhadra shrine some time in the middle of the 16th cent. The two iron rings or hooks fixed at the central part of the roof are probably intended to hold the chains of the cot or bed on which the deity is put to rest after the last function of the day i.e. Niśīpūja was over.[12]

Navagraha pītha (Fig.II, No.7)

This is built on the left or northern side of

Pāpanāśeśvara shrine. It is a square pīṭha broad at the bottom and narrow at the top, i.e., 1.50 mts. at the bottom and 1 mt. at the top, having mouldings in between and rises to a height of 0.88 mts. and carries Navagrahas[13] or nine-planets on its top.

In the similar fashion as they did in the south-eastern corner, they made several additions and structures in the south-western corner also. These include :

A rectangular cell (Fig. II, No.2)

It is situated in the south-western corner, rectangular (6.50 x 4.00 mts.) on plan, having two pillars inside. It is actually a part of pillared mahā maṇḍapa got converted into a rectangular cell by putting one partition wall on the east in which an ordinary doorframe is also provided. The actual purpose for which it was built is not known, nor are there any indications to suggest, but at present a Śivalinga and a Nandi of very late origin are lying inside.

Bhadrakāḷi shrine (Fig.II, No.3)

It is also another subsidiary shrine (aṅgālaya) built by the side of Veerabhadra temple. It is square on plan, facing east, built of dressed stones and having a flat roof. It is enshrining a Devī sculpture being called as Bhadrakāḷi, the wife of Veerabhadra. The outer faces of its walls were plastered and profusely painted, probably along with other structures inside, most probably

during the hey-days of Veerabhadra shrine in the 16th cent.

Hanumalinga shrine (Fig. II No.4)

A small sub-shrine, square on plan, is situated on the right side of Veerabhadra shrine abutting on the above rectangular cell occupying a part of perambulatory passage. It is a brick structure, having an incipient squattish pyramidal roof whose śikhara is touching the mahā maṇḍapa roof. It is facing east, enshrining a small Śivaliṅga called Hanumalingeśvara. Its plan and elevation suggest very late origin.

Second or middle Prākāra (Fig.III No.26A)

It is roughly square on plan occupying an area of 3420 sq. mts. and located on the next higher contour. It is built of dressed granite blocks. The thickness of the wall is wider at the base and tapering at the top. It is provided with two openings, one on the north and the other on the south, functioning as front and back entrances of the enclosure. In the south-western corner, instead of a wall, the vertical portion of the high platform of kalyāṇa maṇḍapa is itself serving as wall which is of 2.50 mts. in height. The southern gateway is of square plan (Fig. II, No.16) having a platform on either side and a passage in the centre. Similarly, the northern entrance, though rectangular on plan, (Fig.II, No.24) is built in the same pattern as that of the former.

Nāṭya maṇḍapa or a dance hall(Fig.II, No.23)

It is situated in front of the pillared mahā maṇḍapa at a much lower level. It is connected with the former with a flight of steps. It is in cruciform plan having its longer axis (24.50 mts.) in east-west direction, while shorter (13.55 mts.) in north-south, occupying the entire area in between the northern entrance of the inner prākāra and mahā maṇḍapa basement. It is a pillared hall of extraordinary beauty. The total number of pillars that the hall contains is seventy which are of different shapes and designs. It is one of the main attractions of the temple complex. It is built on a raised platform having the most ornamental mouldings. The life size sculptures carved on the central pillars and the extremely beautiful paintings on the ceiling are superb, which assign the structure to the middle phase of Vijayanagara architecture.

A small brick shrine (Fig.II, No.26)

It is situated on the left side of mahā maṇḍapa platform on its east abutting on the large granite boulder referred to above. It is square on plan having its opening towards the north. It does not contain any artistic or architectural merit. It is believed that this was the entrance to Agastya's[14] cave, where he was supposed to have lived during his sojourn to south. But no traces of this can be had at the place nor is there any possibility to believe in such a legend.

A rectangular pillared maṇḍapa
(Vāhana maṇḍapa)(Fig.II, No.25)

It is situated in the north-eastern corner of the enclosure. It is of 12.60 x 4.70 mts. dimensions, built on a raised platform of simple design, similar to the one on the opposite direction in the north-western corner. It was originally having twelve pillars arranged in two rows, six in each. It seems, subsequently it was extended both towards south and west by adding six and three more pillars, thus making the total of twenty-one pillars. The exact purpose for which it was built is not known, but most probably it was intended to house some vāhanas of the god.

Temple kitchen(Pākaśāla)(Fig.II,No.13)

It is situated in the south-eastern corner of the prākāra in conformity with the injunctions laid down in certain Āgamas. It is rectangular (12.95 x 7.40 mts.) on plan, having the longer axis in north-south orientation with a opening towards west. Its adhishṭhāna mouldings are similar to those found on the pillared maṇḍapa in the south-eastern and south-western corners of the enclosure. It is actually a rectangular hall of 10.95 x 4.40 mts. size, having a row of four pillars in the centre, followed by an open courtyard or corridor of 10.75 x 2 mts. area and in the front also provided with a row of four pillars at the periphery of the platform. The partition wall in between is provided with an entrance (2.25x1.50 mts)

in the centre. It was once provided with a flight of steps on the western side in the centre, but is missing at present.

Nāga Śivaliṅga(Fig. No.II, No.14)

It is situated in front of the temple kitchen on its west. There is a huge granite boulder split into two halves, oblong in shape, rising to a height of 7 mts. On its eastern face, a huge sculpture of Naga-Sivaliṅga of 5 mts. height is carved, wherein a seven-hooded snake is shown protecting the Śiva-liṅga which is fixed in the centre of its coils. This reminds us of the Buddha being protected by Nāga Muchaliṅda[15] at Gaya and also the gigantic sculpture of Lakshmī-Narasiṁha at Hampi.[16] The entire unit is carved on a high platform which was built partly of natural rock and partly of stone masonry. On its northern face huge sculptures of Kaṇṇappa worshipping a Śivaliṅga and a seated Gaṇeśa are carved. It seems that to protect the Gaṇeśa sculpture from natural calamities, a small maṇḍapa with two pillars was built in front on a raised platform and named as Gaṇeśa maṇḍapa (Fig.II, No.15).

Kalyaṇa maṇḍapa[17](Fig. II, No.17)

It is situated in the south-western corner of the enclosure. It is square on plan (22 mts. side) having a raised platform of ornate mouldings tallying in its division and decoration with that of the Nāṭya maṇḍapa

suggesting the same date to the structure. It is a large pillared maṇḍapa containing 80 pillars at present. Once there might have been nearly 200 pillars, extensively carved with varities of sculptures and decorations. When it was in its hey-days, it might have been one of the most beautiful maṇḍapas ever produced by Vijayanagara architects. The people believe that it was never completed but the dislocated and broken pillars and roof slabs at the place definitely suggest that it was subjected to a large scale vandalism either by nature or by human agency.

Four pillared maṇḍapa (Fig. II, No.18)

It is situated in the northern direction of kalyāṇa maṇḍapa. It is a small pillared maṇḍapa square on plan, containing four pillars over which a flat roof is laid. The sides are filled with a low parapet wall with an opening towards east. A Śivalinga was placed in the centre, which is of very late origin.

Āñjaneya shrine (Fig. II, No.19)

It is situated adjacent to Raghunātha shrine, on its north. It is a small shrine consisting of a square garbhagṛiha followed by a pillared maṇḍapa of six pillars of very simple design. It is also facing the east like the Raghunātha shrine. The low relief figures on its walls, the pillars of simple design and the low roof, all suggest a very late date to the structure.

In the north-western corner of the enclosure, there

are a group of mandapas of different plans. But two of them are sharing a common platform on which they are built. On stylistic grounds, all of them may belong to the same period. The adhishthana mouldings resemble that of Pākaśāla or temple kitchen. The mandapas are as follows:

Nāga mandapa(Fig. II, No.20)

It is in the north-eastern corner of the group, having a square pillared hall in front, containing sixteen pillars of different shape and style. It has an ante-chamber of rectangular plan. In the centre of pillared hall, there is a square platform on which a number of Nāga-stones are kept and because of these stones the mandapa might have derived its name. It is closed from all directions except the south.

Pañchāṅga mandapa(Fig.II, No.21)

It is situated on the left side of Nāga mandapa, sharing the same platform. It consists of a square pillared mukha mandapa followed by ante-chamber at the lateral side. The pillared mandapa is having four central ornate pillars and twelve pilasters on the sides, which are closed on the three sides. The northern wall is having an opening leading to the ante-chamber. The ornate pillars are having kalaśa bases, similar to those available at Mādhavarāyaswāmī temple at Gorantla.

Homa mandapa(Fig. II, No.22)

It is a separate unit built on a raised platform of

very ordinary design, adjacent to the Pañchāṅga maṇḍapa. Its adhishṭhāna does not in any way fit with the adjacent ones. It is a rectangular pillared maṇḍapa arranged in east-west direction with a little projection towards west. This is locally known as Homa maṇḍapa. The soot formation and the smoke out-let on the ceiling confirms the name of the maṇḍapa. The pillars used for the structure tally in design with those used for the cloister of outer prākāra.

Third or Outer Prākāra (Fig. II, No.36A)

It is roughly rectangular on plan with a little projection towards west, probably to accommodate the already existing Somavāra maṇḍapa in the south-western corner. It is built on the lower contour of the Kūrmaśaila hill having more height on the south and gentle slope towards north. It is occupying an area of 8755 sq.mts. and its foundation was laid right on the bed rock, by levelling its upper surface. It is built of huge dressed granite blocks wide at the base and tapering at the top. The enclosure wall is provided with three entrances, one each on the north, west and east. All the three are of varied designs and dimensions. The central passage flanked by raised platforms at the sides are the common features of the above entrances. Out of all the three, the western one (Fig. II, No.30) is of elaborate plan, with balustered steps facing an ancient pushkariṇī built at the foot of the hill. At present, the northern

gateway (Fig.II, No.35), functioning as a main entrance which is at 3 to 4 mts. height from the surrounding area, can be reached by a flight of steep steps. The eastern gateway is presently closed for the public due to its dilapidated condition.

Pillared cloister (Fig. II, No.28)

It runs all around the enclosure wall internally (Pl.III-A). It is of 4.50 mts. width, having pillars of two different designs arranged in three rows. It is built on a raised platform of moulded design tallying in type with the developed phase of Vijayanagara architecture. Its continuity is broken at three gateways and two pillared maṇḍapas that were in north-eastern and south-western corners of the enclosure; otherwise it continues all around.

Yāga maṇḍapa(Fig. II, No.36)

It is situated in the north-eastern corner of the enclosure and square on plan having 6.45 x 6.25 mts. dimensions. It is practically a pillared maṇḍapa closed from all directions having two openings towards south and west where the cloisters are abutting. There are four central pillars and twelve pilasters inside. Its adhishṭhāna has the same design as that of adjacent cloisters. Steps are provided by the side of its western wall.

Somavāra maṇḍapa[18] (Fig.II, No.29)

It is situated in the south-western corner of the enclosure. It is a square pillared maṇḍapa, having a square cell projected to east. Later, two more cells were made; one facing the former and the other by its side on the south by way of putting partition walls, thus making the plan of a trikūṭa-type of shrine. In all the three cells, basements or pīṭhas are built. They are of 2.25 mts., square on plan and the simple design. Once they might have been adorned with some idols. These three cells are sharing a common pillared maṇḍapa having eight ornate pillars of double variety in the centre, and six on the periphery towards north. The rest are of usual variety. It is built on a raised platform of very simple design. The projection or off-sets of southern wall of the enclosure at this point clearly indicate that it was done to enclose this unit, which was already in existence at the time of its construction. Moreover, the adhishṭhānas of the adjacent cloisters are just abutting to the adhishṭhāna of the maṇḍapa, not forming part of it. Its pre-existence may go in date with other important units of the second phase of temple architecture of the site. It is also clear that all the important units that were in existence during the middle of 16th cent. A.D. were profusely painted. Since the present unit was also decorated with paintings, this may also go well in date with the other important

units like Nāṭya maṇḍapa and the various structures inside the first prākāra.

Ūyala maṇḍapa (Fig.II, No.31)

It is situated on the western side of kalyāṇa maṇḍapa and in front of Somavāra maṇḍapa. It is roughly square (5.10 x 4.50 mts.) on plan, having raised platform of 1.20 mt. height, of moulded design, on which rise four high pillars of nearly 10 mts. height with tapering ends. The kaṇṭha portion of its adhishṭhāna is further decorated with elephants. Such mandapas are available at most of the larger temples of Vijayanagara period.[19]

Water cistern (Fig.II, No.32)

This is situated at the western side of the prākāra adjacent to Ūyala maṇḍapa. It is a deep pit of more than 2 mts. depth, excavated into natural rock in an oblong shape (15 mts. length). The rain water which falls over the south-western quarter of the enclosure, gets collected in the pit. The water remains throughout the year. Such cisterns are available even at Hampi. At a later date, a low parapet wall of stone masonry was built all around not only to increase the depth of the cistern, but also to prevent animals and children from falling into it. At the periphery of the pond, there are number of circular shallow pits cut into the rock. These are again encircled by several smaller ones. All are provided with fine polish.

These might have served as plates for mixing various colours that were used for paintings at the place.[20] Such evidence is also available at Hampi.

Dhwajastambha (Fig. II, No.33)

Dhwajastambha is a common phenomenon in every Hindu temple, irrespective of its sectarian affiliation. Similarly there is a dhwajastambha in this temple in front of the northern entrance of second prākāra facing the Veerabhadra shrine. Its basement practically occupies the narrow passage in between the northern entrance and the pillared cloister of outer prākāra. Though the stambha is of incipient height, its base is highly ornamented with various types of mouldings. Among the decorated mouldings, the top Vedī is carved with a series of chaitya-window motifs which are further embellished with simhalalāṭa ends. Again the tripaṭṭa-kumuda moulding is further decorated with a series of elephants emerging out. All these show that this may go in date with important components that belong to the middle or developed phase of Vijayanagara art.

Bali-pīṭha or sacrificial altar (Fig.II, No.34)

It is also an essential feature of several Hindu temples, where usually the offerings are made. It is situated north of dhvajastambha. It is built of stone, having moulded design, and may belong to the later phase of Vijayanagara art. It is practically built on the

platform of northern cloister which also suggest a later date. Steps are provided from the east to reach the place. It is very near to the northern entrance of the outer prākāra.

The environmental study of the temple surroundings suggests that originally there were huge granite boulders at the site. Some such boulders carved with sculptures are left inside the temple complex. Even today one can see such huge granite boulders on the southern side of the temple. The temple builders cleared such huge boulders by cutting them into required sizes in the form of temple material and used them for the construction of this large complex. The availability of the building material has made the construction of such monuments of stupendous size relatively easy and convenient. It may be one of the reasons in selecting a place like Kūrmaśaila hill for the location of the above temple complex.

REFERENCES

1. General plan showing the various structures of the temple complex.
2. He is a form of Śiva assumed at the time of the destruction of Daksha yajña (sacrifice) (Gopinatha Rao, T.A., Elements of Hindu Iconography, Vol.II, Part-I, P.182). In the beginning he was given a subordinate position by placing him either in one of the angālayas of the main shrine or shown depicted along with Saptamātrikas. See also Krishna Sastri, H., South Indian Images of Gods and Goddesses, (Madras, 1916, P.74) and also Banerjea, J.N., Development of Hindu Iconography, (Calcutta, 1956, P.364). Later, most probably during medieval period when Veeraśaivism was in its hey-day, some of the ugra forms of Śiva assumed full status and separate shrines were built and worshipped as a powerful god.

2A. The gods always play where groves are near the rivers, mountains, springs and the towns with pleasure gardens (Bṛhat Samhita, LV, 4-8; Bhavishyapurāna I, CXXX,11-15) The gods are installed not only in teerthas on the banks of the rivers, lakes and on the sea-shore at the confluence of rivers and estuaries but also on hill tops and mountain slopes (Tantra Samuccaya, I, 28, see Frontis piece).

3. SII., IX, Part-II, No.587, P.601 and also Gopala

Krishnamurti, S., The art of Lepākshī, Hyderabad, P.1, and Gopala Rao, A., Lēpākshi, Hyderabad, P.49.

4. The old town of Lepākshī referred in the inscriptions is situated 1 km. north of present town, which was mentioned in inscriptions as Vīrēśvarapura, a hamlet of Lepākshī. At present they are called old and new Lepākshī villages.

5. It was traditionally believed that this temple was having seven prākāra walls. It might be a fact because the traces of several enclosure walls and attached pillared maṇḍapas can be seen even today in the habitation area down below. Similarly Vijayanagara capital Hampi was also having seven fortification walls. See Sewell, R., Forgotten Empire, P.86. It seems that the number seven considered to be auspicious and sacred by the classical thinkers. Sarkar, B.K., Positive Background-I, pp.89-90 and Saletore B.A., Social and Political life in the Vijayanagara Empire, I, pp.123-124 and also Saletore, R.N., Vijayanagara Art, P.95.

6. It is convenient for pilgrims to sit after worshipping the god and may feel happy in looking at the story telling sculptures depicted on the exterior of the enclosure wall on the north and the beauty of the monolithic sculptures on the south.

7. In the inscriptions available at the site, his name is variously spelt as Veerabhadra (SII., Vol.IX, Part-II, pp. 590-591), Veerēśa (SII., Vol.IX, Part-II, P.595)

and Veerēśvara (SII., IX, Part-II, pp.603-604), but he is generally known as Veerabhadra.

8. The god is in Linga form generally called Pāpanāśeśvara, but in epigraphical records at the site he is called in different names such as Pāpavināśa (SII., IX, Part-II, pp.548-552), Pāpavināśeśvara (SII., IX, No.573 of 1912) and Pāpavināsanadēva (SII., IX, Part-II, P.556). In Skandapurāṇa, it is referred as Lēpakshyam Pāpanāśanah.

9. In most of the Pallava monuments, such as caves and temples, we find Sōmaskandamūrti form of Śiva either carved or painted on the back wall of the shrine, behind the Śivalinga (Srinivasan, K.R., Cave temples of the Pallavas, P.153, Pl.XLVI) and also my article, Sōmaskandamūrti sculpture from Mārkanḍa, Rangavalli, PP. 265-278). In the similar fashion, another Saumya form of Śiva i.e. Bikshātanamūrti is skilfully carved on the back of Śivalinga on the boulder surface. It is nothing but the continuation of the age old tradition by Vijayanagara artist, who seem to be fond of this particular form, which he was repeatedly depicted in sculpture as well as in painting at the place.

10. The god Raghunātha, a form of Vishṇu is variously called in the epigraphs of the place, such as Rāma (SIE., No.573 of 1912); Raghunātha (SII., IX, Part-II, pp. 548, 552) and Raṅganātha (SII., IX, Part-II, P.556).

The last one denotes a reclining form of Vishṇu, but he is in standing posture at the site.

11. The tri-kūtachala type of temple architecture was quite predominant in south India during 12th and 13th centuries, mainly patronised by Hōyasalas on one side and Kākatīyas on the other, whose territories have become part and parcel of Vijayanagara empire during 14th and 15th centuries. Most probably the Vijayanagara architects borrowed the particular type, especially at a place like Lepākshī a barrier in between the Telugu and Kannada cultural tracts.

12. Regarding the daily worship of god, different Āgamas give different recommendations. The Vaikhānasa Āgama recommends pūja six times a day i.e. Pratyūsham, Prabhātam, Madhyāhnam, Aparāhnam, Sāyankalam and Niśi. During the last Niśi pūja which is also known as Ēkānta śēva or Pavalimpu śēva, which is not a pūja at all, but service to god, during which the god adorns the bed prepared for the night and sweet music will be played (Vīra Rāghavacharya, T.K.T., History of Tirupati, Vol. I, PP.206-207).

13. Though it is a very late addition in the complex, their presence in a temple was an age old practice. In the beginning these were depicted on the temple walls or on the lintels. Later, they were given an independent status by way of providing either a pīṭha called Navagraha-pīṭha or an angālaya.

14. Gopala Rao, A., *Op.cit.*, P.45.
15. Longhurst A.H., *The Buddhist antiquities* of *Nagarjuna-konda*, Memoir of Archaeological Survey of India, No.54.
16. Devakunjari D., *Hampi*, 1970, PP.45-46, Pl.VII, and also Saletore, R.N., *Vijayanagara Art*, 1982, Pl.38.
17. It is variously called Kalyāṇa maṇḍapa, Latā maṇḍapa, Aṣṭadikpāla maṇḍapa and also Asampūrti-Kalyāṇa maṇḍapa etc., because of its sculptural wealth, decorations and the condition of the structure (Cf. Saletore, R.N., *Vijayanagara Art*, Delhi, 1982, P.54)
18. It was traditionally believed that during the hey-days of the temple on every Monday some philosophical discourses used to take place in this maṇḍapa. The acharyas of different religious sects used to occupy these pīṭhas. A maṇḍapa with similar name is also available at Drākshārāma Bhīmeśvara temple.
19. Raman, K.V., *Shri Vardarajaswami temple*, Kanchi, New Delhi, 1975, P.50.
20. Kameswara Rao, K., *The Lepakshi Temple* (Tirupati, 1982), P.38, Pl.I.

CHAPTER-IV

ARCHITECTURE

In the preceding chapter the layout of the temple complex and the sequence to some extent of different structures was explained. In this chapter, it is proposed to describe the structural details of each component of the complex. As referred to earlier, none of the structures has any recorded evidence regarding its date of construction. Almost all the inscriptions engraved on the compound walls are donatory in nature and mostly pertaining to Vijayanagara and late Vijayanagara periods, of which the earliest so far known has been issued during the reign of Sāḷuva Immaḍi Narasiṁha[1] (1490-1506) dated to 1493 A.D. These inscriptions are not in any way helpful in fixing up of the date of the structures. The other alternative left to us is the architectural details of the structures.

On the basis of the structural details as well as the development of important components of the structures, the duration of the structural activity at the place can be surmised into three broad divisions, ranging from 1100 to 1800 A.D. The first and second periods of the place are coeval with the Late Chola/Early Vijayanagara and true Vijayanagara periods as specified by Dubreuil in his book "Dravidian Architecture".[2] Accordingly, the first group of architectural data falls in between 1100

and 1350 A.D. during which certain important architectural components such as pillars, pilasters, adhishṭhānas, niches, etc., contain the features of Late Chola, Pāṇḍyan, Hōyasala or even early Vijayanagara periods such as simple designs, stunted pillars of two śādurams (squares) with an octagonal middle and undeveloped short and bulky vimāna on the entrances. The pillar capitals with bevelled end and angular profile having tenon-like projections continued along with undeveloped pushpa-pōtikā decorations. The earlier Pallava tradition of depicting one of the sātvika forms of Śiva at the back of the Śivaliṅga in a shrine still continued at the site. The structures were simple in decoration but very compact with a cella and a porch. The components of adhishṭhāna still remained simple. The structures were also limited. Pāpanāśeśvara and Veerabhadra shrines represent the early phase of temple architecture of the place. Of the two, the former seems to be of early origin, as it is mentioned in Skandapurāṇa as one of the 108 Śaivakshetras (Lepākshyaḥ Pāpanāsaḥ).[3] Since large scale development and structural renovation took place during the Vijayanagara period, clear demarcation of the structures cannot be done except identifying the early features of a component.

The next period covers the major structural activity at the place ranging in date from 1350 to 1600 A.D., representing the period of true Vijayanagara architecture.

During this period, the place was developed into a large temple complex by way of adding several shrines and maṇḍapas. The principal components of the adhishṭhānas of the period not only multiplied but were profusely decorated. The size of the pillars not only increased length-wise, but became complicated in design. The pillar capitals were decorated with developed pushpapotikā decorations. Multi-pillared mandapas came in to existence. The size of the vimāna increased. Every component now became more ornate. In a way, as Percy Brown states, 'especially the pillar became a figurative drama in stone'[4], the architecture reached its sublimity. Hence the period was rightly described as the golden age of Vijayanagara architecture. During this period Lepākshī temple had its hey-day.

The last and final period of architectural activity at the site falls in between 1600 and 1800 A.D. during which no important structure has come into being except some minor shrines such as Rāmaliṅgeśwara, Hanumaliṅgeśwara, Āñjanēya, Agasteśwara and also some maṇḍapas such as Pañchāṅga, Nāga and Vāhanamaṇḍapa etc., of irregular plan and ~~incipient~~ insignificant architectural features created simply to cover the open area in the midst of important structures that came up during the preceding period. Some of them are built of brick and of re-used pillars collected from the early structures. Practically, it is a period of

degeneration in the temple building activity at the place.

To describe the architectural features of each shrine or structure, the same method, as adopted in the previous chapter - starting with the nucleus around which the complex has developed, is being followed.

Veerabhadra shrine (Fig. II, No.1)

This is the main temple. It consists of a square cella (2.44 x 2.44 mts.) followed by an ardha maṇḍapa or antarāḷa forming one unit of a rectangular plan. The shrine, surprisingly, faces the north. The antarāla is provided with an entrance in śākhā-śōbhā with Śaiva-dvārapālas at the bottom and in the centre of the lintel a Śivaliṅga on a pāṇivattam is carved, which is being worshipped by two elephants. This is a new device implemented by Vijayanagara artist, instead of a Gaja-lakshmī motif. A standing Veerabhadra is enshrined in the garbhagṛiha. In the lateral corners of the shrine, there are corbelled capitals with bevelled and tenon-like projections (an early feature). Externally, the shrine is decorated with a moulded adhishṭhāna of simple mouldings in the following pattern starting from the bottom : They are (Fig.III, 8) - Upāna, adhōpadma moulding, high jagatī, tripaṭṭa-kumuda, the recessed kaṇṭha and a plain paṭṭikā. On this, the vertical wall of dressed granite blocks is built. It is plain, devoid of any architectural members such as koshṭhas etc. Instead, the entire wall surface

is painted with beautiful figures of Śiva and his forms subsequently. But the prastara is in moulded design, the top moulding of which is decorated with simple kuḍu arches over which the flat roof, made of thick granite slabs rests. On the top of the garbhagṛiha a brick built dvitala-vimāna (Pl. II-B) of square section was built. Each tala is further decorated with a series of kūṭa, pañjara and śāla-śikhara mouldings in brick and plaster. Above this, there is an octagonal grīvā which is decorated with pilasters at its corners and seated stucco figures on the four cardinal directions. On the top of second tala, at the base level of grīvā facing the four corners, bulls made of stucco are shown. On the top, above the grīvā there is a circular stūpī with bulbous body further decorated with kuḍu-arches terminating into siṁhalalāṭa ends. The upper portion of the stūpī is embellished with lotus design, made of stucco, with uplifted petals, over which the kalaśa usually rests. But in the present case, the kalaśa is missing. The entire śikhara was plastered at a subsequent date.

<u>Pāpanāśeśvara or Pāpavināśanadeva shrine</u>
(Fig.II, No.8)

This shrine is facing west, built abutting to a huge granite boulder, which is serving as its back wall, over which a beautiful Bhikshāṭanamūrtī form of Śiva[5] is skilfully carved. The shrine resembles, in many respects, that of Veerabhadra, especially in its plan and elevation.

Though originally it was meant for protecting the beautiful half-relief sculpture referred to above, presently it enshrines a Śivaliṅga placed on a pānivattam. It was originally a rectangular shrine, but subsequently partitioned with a wall into a garbhagṛiha and an antarāla. Its ardha maṇḍapa or antarāla entrance is in śākhā design, similar to Veerabhadra. There are dvārapālas flanking the entrance in dancing pose and holding śaivite attributes. On the lintel, at the centre, the figure of Śiva is carved in seated posture, having six hands holding five kalaśas (pots). The roof is made to rest not on the temple walls, but partly on the granite boulder and partly on the maṇḍapa pillars. It suggests - though it has an early tradition and is also referred to in Skandapurāṇa - that its present set up can safely be attributed to the developed phase of Vijayanagara architecture to which most of the extensive structures at the site belong.

It is also having a dvitala-vimāna (Pl. II-B) of brick similar in plan and elevation to that of Veerabhadra. But its grīvā is more elongated than that of later specimens. It is also not having a kalaśa at present. Surprisingly, its śikhara is extended over the flattened surface of the huge boulder.

Pillared Mahā maṇḍapa (Fig. II, No.6)

It is built on a raised platform or adhishṭhāna,

whose height is more on the north and west, because of the uneven surface of the Kūrmaśaila-hill. Its ornate mouldings (Fig. III, 3) suggest a date ascribable to the developed phase of Vijayanagara architecture, say 15th cent. A.D. It is extended not only in front of Veerabhadra shrine, but also at the sides, covering an area of 650 sq. mts. The central portion is built in nave and aisle pattern reminding the Chalukyan style.[6] The central portion of the maṇḍapa built in front of Veerabhadra shrine in north-south orientation measures 11 x 7.5 mts. and is having a roof higher than that of the adjacent one. There are 16 pillars of double variety having both rectangular and horse-shoe sections (Pl.I, A & B), arranged at the periphery of the hall, the facets of which are profusely decorated with beautiful figures of mithunas, gods and goddesses mounted on makaras and vyālas. The entablature and its various components are also profusely decorated with the sculptures of Bhāravāhakas, Śiva-gaṇas, vyālas and other animals. Even the vertical portion of the entablature in between the projected capitals is further embellished with the story-telling sculptures of Kirātārjunīyam and groups of dancers and musicians. It is having a flat roof, the lower face of which is beautifully painted with a gigantic figure of Veerabhadra (16' length). It is in size the first of its kind in the history of Indian painting. The remaining portion of the maṇḍapa has pillars of usual square section. The shaft

of these pillars, is divided into three sādurams or squares with two octagonal divisions in between. The facets of each square are depicted with varieties of sculptures both of religious and secular character. The pillar capitals were provided with developed pushpa-potikā decorations in true Vijayanagara fashion. The roof is made of thick, flat, granite slabs internally dressed into a rough surface which was plastered and painted subsequently. Above the slabs, a thick layer (20-30 cms.) of lime and concrete mixed with brick jelly is laid and tightened at the top with a fine lime plaster. Even the vertical sides of the elevated roof of the central hall are decorated with miniature pilasters, kuḍu-arches and kūta-śikharas in stucco. On the sides of the roof all around, the structure is provided with stone chajjās with uplifted ends to prevent the rain water coming in. These are made to rest on intricately carved horizontal beams. In order to keep the balance, some dressed granite blocks of equal weight and decorated with kīrtimukhas and kuḍu-arches were placed on the top all along the edge which is also serving as a low parapet wall all around. The corner chajjā stones are provided with stone rings to hang chains for lamps.[7] The orientation and set up of pillars etc., of the maṇḍapa suggest that it was primarily intended to serve as a mahā maṇḍapa to Veerabhadra shrine.

Raghunātha shrine (Fig. II, No.5)

It seems that after construction of the above pillared maṇḍapa, the idea of adding one more shrine might have come into the minds of the builders, most probably to satisfy the two dominating sects of Hindu religion during the early part of the 16th cent., which resulted in the construction of a Vishṇu temple on the western side of the mahā maṇḍapa at a much lower level. In fact, the shrine is abutting to the pillared mandapa and sharing it as common mahā maṇḍapa. In plan and elevation this temple differs from the other two referred to above. The adhishṭhāna mouldings (Fig. III, 10) also differ in dimension and pattern. The wall is plain, built of huge dressed granite blocks of larger dimension. The variation can also be seen in its prastara which is less in dimension than that of the Veerabhadra shrine. Unlike the other two main shrines, this temple consists of a square garbhagṛiha preceded by another cell of similar dimensions, followed by an ardha maṇḍapa which is made to abutt on the mahā maṇḍapa basement. Later, while constructing an inner enclosure wall, certain portion of the mahā maṇḍapa has been converted into a closed mukha maṇḍapa of this temple by constructing walls. In addition to the main entrance to the maṇḍapa, a side entrance was also made on the northern side, connecting the open corridor of the mahā maṇḍapa. The mukha maṇḍapa, otherwise known as gūḍha maṇḍapa, is closed from all

sides. It contains four central pillars and side pilasters of very ordinary nature. As usual, the entire structure has a flat roof made of granite slabs roughly dressed from inner side. On the top, a thick layer of lime concrete mixed with brick jelly was laid and water percolation was prevented with a fine coat of lime plaster. Over the garbhagṛiha, a brick built śikhara (Pl.II-A) similar in shape and size to that of other two has been constructed to match with them. It is a dvitala vimāna each decorated with miniature models of kūta, pañjara and śāla śikharas in receding pattern. Over the second tala, a grīvā of square section, in turn capped by inverted bell shaped stūpī with double-lotus design at its top, can be seen. As in the case of the other, the stūpī and the grīvā are decorated with chaitya-windows and defaced stucco figures of gods and goddesses facing the four cardinal directions. At its bottom in the corners, there are lions in sitting posture made in stucco.

Aṅgālayas or minor shrines

Subsequently, the intermediary space in between the above shrines, has been utilised for the construction of certain aṅgālayas (subsidiary shrines)and also several apartments to meet the demand of increased temple rituals. They include Pārvatī shrine, Bhadrakālī shrine, Rāmaliṅgeśwara shrine, Śayanāgāra (god's bed-room), store

room, etc. The smaller shrines do not possess any architectural importance. They usually consist of a single cell of square plan built either of stone or brick upto the mahā maṇḍapa roof, under which these are lying. Some of the shrines, such as Pārvatī, Bhadrakālī shrines, were in existence before the entire complex was painted during the reign of Achyutarāya (1530-42 A.D.) because their exterior walls were also plastered and painted in the same fashion along with other shrines. Even the Śayanāgāra which was made in the south-eastern corner of the mahā maṇḍapa by way of putting some partition walls was profusely painted.

<u>First or inner-enclosure wall</u> (Fig.II, No.11A)

After constructing the three main shrines referred to above, the idea of enclosing the area might have come in the mind of builders and the same was implemented. While doing so, certain portion of the mahā maṇḍapa all around is left open probably for the benefit of the visiting pilgrims.

The enclosure wall, roughly square on plan is built on the adhishṭhāna of pillared mahā maṇḍapa enclosing all the main and subsidiary shrines covering roughly 432 sq. mts. area. It is built of dressed granite slabs of 1.90 x 0.80 x 0.30 mts. size and above, and their joints are closely fitted without using any binding mortar. It rises to the height of maṇḍapa-roof having only one entrance

towards north in the same alignment as that of the Veerabhadra shrine. Internally, the wall slabs are free from any decoration but externally some of them are carved with beautiful story-telling episodes from the Śivapurāṇa. While enclosing the structures there are certain portion of the maṇḍapa left intentionally open all around, probably to facilitate the visiting pilgrims to sit and take rest. In addition to the main entrance towards north, a side entrance towards west leading into Raghunātha shrine is also provided.

The main entrance is in śākhā-design now completely covered with brass sheets. It is provided with steps leading into the Raṅga maṇḍapa or Nātya maṇḍapa. Right over the top of the main entrance on the roof, a huge kuḍu-arch was built and decorated with siṁhalalāṭa motif with gorgoiled face and makaras at the sides in true Vijayanagara fashion. Originally it was adorned by a Śaivite god or goddess made in stucco, but now only its traces remain.

Nātya maṇḍapa (Fig.II, No.23)

This is situated in front of the mahā maṇḍapa. It is in cruciform-plan, roughly measuring 13.55 and 24.50 mts. north-south and east-west respectively, having projections at the cardinals. It is built on a raised platform of moulded-design (Fig. III, 6). It is the most ornate unit available at the place. From the bottom below, it

consists of a plain upāna, adhopadma of which even the petal ends are minutely decorated with flowers, swans and lions etc. The vrittakumuda in fluted design has a central padmabandha. Above it is a kaṇtha divided into various panels decorated with sculptures such as of elephants, horses and dancers, etc. This unit is capped by ūrdhvapadma mould or a vedi, intricately carved with kuḍu-arches. Over the adhishṭhāna stand seventy pillars of various types. The total height of the maṇḍapa above the adhishṭhāna is 4.34 mts. The height of the pillars upto the shaft end is 3.49 mts. and including the capital 3.90 mts., over which longitudinal beams of 0.44 mts. thickness rest. On the basis of shape and decoration, the pillars can broadly be divided into five groups. They are : (1) the pillars with square section and with the shaft length divided into three sādurams (squares) with two intermediary prismatic parts, capped by pushpapotikā capitals. The facets of the cubes are decorated with various sculptures and a maximum number of pillars fall into this category; (2) a pillar with a projected front face over which either a miniature pillar of fluted design (Pl. III-A) or a standing god (Pl.II-A) and goddess is shown; if it is a corner pillar, it has a cluster of miniature pillars, the former group is set up at the peripheral region of the central hall while the latter at the corners of the maṇḍapa. (3) a pillar with high shaft having a square section, wider base and

tapering end (Pl.II, A&B). The facets are divided in multiple horizontal bands filled with miniature temple models, chaitya-window motifs arranged in vertical śākhās, but the capital is with pushpapotika pendents; (4) it is also a composite pillar, having horse-shoe shaped section (Pl.I, B-3) i.e., the square pillar having a projection at one of its corners which is having three faces i.e., the front and sides. They are decorated with standing full size figures of gods and musicians mounted either on high pedestal or on the makara-vyālas. Such pillars are arranged at the corners of central hall; (5) it is also a single shaft pillar of octagonal section (Pl.I, B-2). Its height is divided into horizontal bands, further decorated with scrolls, beaded-haras, flowers and bands of female dancers. Such pillars are very few in number and placed near the main entrance.

As usual, the roof is made of thick granite slabs having rugged surface down below, which was later plastered and painted with Purāṇic scenes. The roof is laid with a thick layer of lime and kankar mixed with brick jelly and finally water tightened with fine lime plaster. On the top at the centre, over the roof, a stunted semi-circular dome resembling that of a stupa, was made and plastered.

Like the mahā maṇḍapa, this structure is also provided with chajjās of domical shape with uplifted

lower end all along the roof. These chajjās are made to rest on equally ornate longitudinal beams laid across the projected roof-beams. In order to balance the weight of the hanging chajjās, heavy granite blocks were kept on its top which also serve as a low parapet wall on the roof.

Vāhana maṇḍapa (Fig. II, No.25)

This is situated in the north-eastern corner of the second enclosure built on raised platform having very simple mouldings, similar to that of Pākaśāla (Fig. III, 7) i.e. adhopadma, kaṇṭha and ūrdhvapadma. On it stand twelve pillars of ordinary design, wider at the base and narrow at the top with the sides decorated with scrolls, similar to those available at the Kalyāṇa maṇḍapa. These are arranged in two rows, each of six pillars. At a subsequent stage this was further extended towards south and west by adding six and three more pillars respectively, of ordinary design, but of more height and directly placed on the rocky ground instead of on a platform. Naturally its roof level has become correspondingly lower than that of the former. The nature of the roof is the same as that of other structures. Its situation and mode of construction suggest that it was meant for keeping certain vāhanas of the god. It may rightly be called Vāhana mandapa.

A brick shrine or Agastesvara shrine[8] (Fig.II, No.26)

It is a small shrine of square plan divided into a small cell and a porch with an entrance to north. It is built of bricks abutting to the large granite boulder referred to above. The total height of the structure is 2 mts. There are two small pillars inside the porch over which its flat roof, made of granite slabs rests. The incised marking on the boulder suggests that it was once having a pyramidal śikhara. The bricks are of re-used variety, probably collected from the other ruined structures elsewhere and suggest a late date, may be of post-Vijayanagara period. It has neither architectural nor artistic merit.

Pākaśālā (Temple kitchen) (Fig. II, No.13)

It is situated in the south-eastern corner of the second prākāra. It is a rectangular structure measuring externally 12.95 x 7.40 mts. built on a raised platform of simple mouldings (Fig. III, 7) similar to that of Vāhana maṇḍapa referred to above. On plan it consists of a rectangular closed hall measuring 10.95 x 4.40 mts. with a row of four pillars arranged in north-south orientation preceded by a rectangular porch or open courtyard, measuring 10.95 x 2.00 mts. having a row of four pillars arranged on the western periphery of the platform. The partition wall in between is 1 mt. thick, having an entrance at the centre, made in śākhā design

flanked by Vaishṇava dvārapālas. On the lintel, at the centre, a seated goddess holding a kalaśa and padma in her right and left hands respectively is carved. The pillars inside, though squattish, have the shaft above the aśvapāda base (Pl.I, B-4), divided into multi-faceted (8, 16 and 32) divisions in alternate fashion and further decorated with scrolls, beaded haras and flowers. The capital is decorated with undeveloped pushpapotika decorations suggesting an early date to the structure. The pillars used in the verandah are of a different type with wider base, tapering end, sides decorated with scrolls emerging either from pūrṇakuṁbha or from open mouth of makaras. A small platform in the northern side, an off-set in the eastern wall, and a chimney opening in the south-eastern corner of the roof, all indicate the functional aspect of the structures as kitchen. As usual, the roof is laid in the same pattern and style. It was also provided with water-shades in true Vijayanagara pattern all along the roof, but now only their traces remain. The plain surface at the centre of the adhishṭhāna towards west suggests that there was a provision for steps originally, but missing at present.

In front of the temple kitchen there is a huge granite boulder on whose eastern face, a huge Nāga-Śivaliṅga is carved having a pedestal of moulded

adhishṭhāna. In its divisions, it tallies with that of Raṅga maṇḍapa referred to above. In the same way, on its northern face, a huge Gaṇeśa is carved at a height of nearly 2 mts. To reach the place, at a subsequent date, a simple platform in receding pattern was built, over which a two pillared porch was made, to protect the above sculpture. This porch is of simple nature, the pillars of which are of ordinary type and their height is divided into three sāduramas or squares with octagonal middle in between.

Kalyāṇa maṇḍapa (Fig. II, No.17)

It is situated in the south-western corner of the second enclosure, measuring 22 mts. square. It is built on a raised platform having moulded design on its northern and eastern sides only. The principal division of its adhishṭhāna (Fig. III, 12)is closer to the mahā maṇḍapa, but less ornamental than that of the latter. On stylistic grounds, it can be ascribed to the middle phase of developed Vijayanagara architecture. Its dislocated pillars, beams and half-laid roof suggest that it was subjected to large scale vandalism. As per the plan, there should have been hundreds of pillars, but at present there are only eighty. Typologically, they can be divided into three groups. They are :
(1) pillars having square section, wider at the base and narrow at the top with their facets decorated with

scrolls, pilasters and architectural motifs. Such pillars are used in the western and eastern halves of the maṇḍapa.((2) This type is of double variety of rectangular section (Pl.I, A-1) i.e. the pillar with the usual three sādurams (squares) its frontal face projected having either a life size sculpture or a miniature fluted pillar with a vyāla base. Such pillars are used at the sides of central hall and on the periphery of northern (Pl.III-A) and eastern sides. (3) The pillars that are set up at the four corners of the central hall are of gigantic size having horse-shoe shaped section (Pl.I-A, 3). The sides as well as the front faces of them are exquisitely carved with life-size sculptures of Hindu pantheon. All these are made out of single shafts capped by pushpa-potika pendents (Pl. I, A-2) exhibiting the developed phase of Vijayanagara architecture. The ornate sculptures and designs over the pillars and their arrangement suggest that the maṇḍapa was meant for the annual marriage ceremony of god. The traces of its roof suggest that it was intended to have a similar roof which most of the finished structures are having.

The adhishṭhāna of the maṇḍapa was once provided with steps both on the eastern and the northern sides.

<u>Āñjaneyasvāmī temple</u> (Fig. II, No.19)

It is a small structure situated on the northern side of Raghunātha shrine consisting of a small cella

measuring 8.22 x 3.46 mts. preceded by a pillared porch or mukha maṇḍapa. It is built on a simple low pīṭha without any mouldings or koshṭhās on its walls except a few low-relief figures of Vaiṣṇava group. At 0.42 mts. height, a mid-rib is provided externally around the sanctum. The porch pillars are of simple design without any decorations and may belong to a very late date. The shrine is having a flat roof made of granite slabs. On stylistic ground, it may be dated to the 18th cent. At present, the shrine is enshrining a Hanumān figure of very late date.

In the north-west corner of the enclosure, there are a group of maṇḍapas of different plans which may belong to the last phase of architecture at the site. Some of them are built of re-used material such as pillars, beams, etc. Two of them are sharing a single platform though their plan differs from each other. They are as follows :

<u>Nāga maṇḍapa</u> (Fig. II, No.20)

This structure and the pañchāṅga maṇḍapa share a common platform of simple mouldings, similar in design to that of one on the north-eastern corner and also pākaśāla. It consists of a square pillared maṇḍapa having an ante-chamber of rectangular plan. The ante-chamber is closed from all directions except on the south, where an opening is made into the maṇḍapa. It

is in a dilapidated condition and on its eastern side wall there is a Telugu inscription in three lines. In its maṇḍapa there are sixteen pillars of which the central four are of half-size and differ in shape and design. They are mounted on a raised platform on which several Nāga-stones were fixed which name the maṇḍapa as Nāga-maṇḍapa. The roof is made of granite slabs overlaid with a thick layer of lime and kankar mixed with brick jelly, similar to other structures. Correspondingly, above the central platform the roof is in raised pattern. The purpose of its construction is not known.

Pañchāṅga maṇḍapa (Fig. II, No.21)

On plan, it is similar to the above and shares the same platform. It is also having a pillared maṇḍapa in front and an ante-chamber at the back which is in dilapidated condition. There is an entrance in between. In the pillared-maṇḍapa, there are six pillars and ten pilasters. The pillars are of different design. The shaft is divided into two squares with octagonal middle, capped by a kalaśa. They are similar to those at Mādhavarāyasvāmī temple at Gorantla, another Vijayanagara temple. The pillar capitals have developed pushpapotikā pendents, suggesting the developed phase of Vijayanagara architecture. It is also provided with a flat roof in the same fashion as that of others.

Hōma maṇḍapa (Fig.II, No.22)

Though it is built adjacent to the above, it is having a separate adhishṭhāna of very simple design without any mouldings. It is rectangular on plan having its longer axis in east-west orientation along the northern prākāra wall, having a small projection towards west. There are twelve pillars of different designs suggesting that they are re-used. The two frontal ones are of double variety with a miniature fluted-pillar mounted on vyālas, similar to those available in the outer cloister. The material and the style of its roof are the same as that of other structures referred to above. On the eastern side, there is a opening provided with a raised roof or a chimney having its sides opened, probably meant for releasing the Hōma smoke outside because the maṇḍapa is called as Hōma maṇḍapa. Its location and its architectural style suggest a late date to the structure.

Second or inner prākāra (Fig. II, No.26A)

It is roughly square on plan covering an area of 3420 sq. mts. having a plinth of single moulding (Fig. III, No.1). The walls are built of large granite blocks of 2 x 0.50 mts. and larger. The dressed stones are used on either side with closely fitted joints and the gaps in between are filled with brick jelly and lime-mortar. The wall is wider at the bottom (1.25 mts.)

and tapering at the top (1.00 mts.) and rising to a height of 3.80 mts. on the north and 2.50 mts. on the south because of undulated surface of the rock on which it was built. On its top, dressed granite slabs of 1 mt. length were laid flat, over which a brick built parapet wall in two tiers with domical section is raised to a height of 0.52 mts. At intervals, the parapet wall is further decorated with kūṭa, pañjara and śāla śikhara models and also human and animal figures. In some cases, only traces can be seen at present. In the south-eastern corner, the vertical portion of high platform of kalyāṇa maṇḍapa is serving as enclosure wall. There are several inscriptions engraved on the exterior of the wall, most of them are of donatory nature pertaining to Achyutarāya's period (1529-1542 A.D.). This enclosure wall is provided with two openings, one on the north and other on the opposite direction, of which the northern one abutting on Raṅga maṇḍapa and facing the main shrine is serving as a principal one. On architectural and artistic grounds it is the most important one. It is built on a raised platform of 3.10 mts. height, externally decorated with mouldings such (from bottom) upāna, adhopadma, tripaṭṭakumuda, kaṇṭha, paṭṭika, ūrdhavapadma and vedi (Fig. III, No.4). The wall is again externally decorated with the same mouldings at the bottom and kuṁbha-pañjara pilasters on the top. The individual mouldings referred to above are intricately carved with

scrolls, moving elephants, temple models, dancers and musicians. Out of all the adhishṭhānas this is the most complicated and richly carved. The entrance is further divided internally into a central passage with flight of steps flanked by rectangular cells built over a high basement (3.10 mts.). In each cell, there is a single pillar similar in design with those of the Raṅga maṇḍapa. The passage is provided with two door-frames at both ends. They are in śākhā-śōbhā, flanked by Śaiva-dvārapālas in standing posture, while on the lintel there is a figure of Siva with six hands, seated and holding five kalaśas or pots in the act of bathing, similar to one on the lintel of Pāpanāśeśvara shrine inside. The central facet of the door jamb is further decorated with scroll in circles. The scrolls emerge out of wide open mouths of makaras on which beautiful damsels are standing elegantly in true Vijayanagara style. Each circlet of the scroll is further embellished with beautiful male and female dancers and musicians playing on various musical instruments.

As usual, the roof of the entrance is made of large granite blocks over which rises a brick-built-vimāna which was subjected to lightening in 1903 A.D.[9] The lowermost tala is extant at present. It is of 10 ft. height, built of bricks (52 x 36 x 11 cms.) and lime-mortar. It is internally hollow and plain and externally decorated with kūṭa, pañjara and śāla models and life-size

stucco figures of various gods and goddesses. At the top, a series of kuḍu-arches and beams are made; probably they demarcate each tala in the series. The bricks used are similar in size to that of the śikharas of the main shrines.

Similarly on the southern side, another entrance is made which is of less artistic merit. It is rectangular on plan, measuring externally 8.90 x 6.85 mts., with a central passage of 3.00 x 1.45 mts. flanked by raised platforms. On these platforms two cells, one each on either side, measuring 3.45 x 1.95 mts., having one pillar made to rest on the periphery of the platform can be seen. The pillars are hafty and of simple design. The shafts have two squares with transepted hexagonal middle, with kalaśa at the top over which a four-flanged bevelled capital with tenon projection rests. This is an early tradition followed by Vijayanagara architects. The entrance is provided with a flat roof at present. It might have had a gōpura, of which some traces remain.

There is a opening made into the western wing adjacent to Kalyāṇa maṇḍapa in the form of a semi-circular arch (Pl.II-A) with pointed and decorated in Indo-Sarcanic style and may be ascribed to post-Vijayanagara period.

<u>Somavāra maṇḍapa</u> (Fig. II, No.29)

This structure is situated at the south-west

corner of the third enclosure. It is roughly square on plan having a projected cell on its eastern wing. It is built on a raised platform of very simple design (Fig. III, No.13). It seems that it pre-existed the outer cloister because both of its ends are abutting to the former. The maṇḍapa is provided with fifty-eight pillars of different designs and shapes. Originally it was a pillared-maṇḍapa later converted into trikūṭa type of plan by adding "L" shaped partition walls in each corner, thus making the maṇḍapa into a sort of complicated plan having three cells in three directions - i.e. east, west and south and on "L" shaped hall in the south-western corner and two square cells, one each in south-eastern and north-western corners of the maṇḍapa. The three cells contain the pedestals and share the common pillared maṇḍapa in their front. It is in north-south orientation preceded by a flight of steps on the north. The central hall is provided with double variety of pillars at its inner periphery; the remaining pillars are of usual square type having varieties of sculptures. Even the pillars on the northern fringe are of double variety. It seems that the structure was meant for delivering discourses on various philosophies of Hindu religion, on every Monday. The roof is made of the same material as of other structures. The entire ceiling was once profusely painted along with other important buildings of the complex to which date this may also be attributed.

Ūyala maṇḍapa (Fig.II, No.31)

This structure is situated in front of Somavāra maṇḍapa and on the western side of Kalyāṇa maṇḍapa. It is an important component in most of the known Vijayanagara temples, meant to swing the gods on certain occasions. It is built on a raised platform of 5.10 x 4.70 mts., decorated with mouldings (Fig.III, No.9) of adho and ūrdhvapadma variety and having a vertical kaṇṭha in between which is again panelled and decorated with moving elephants in a naturalistic manner. There are four high pillars of square section, wider at the base and tapering at the end, rising to a height of nearly 10 mts. On them is a flat roof made of dressed granite blocks. There is a brick ekatala vimāna decorated with a series of miniature sikhara models and further capped by a circular stūpī. There is no kalaśa at present.

Water cistern (Fig.II, No.32)

It is in the western half and adjacent to the western gateway. It is oblong in shape and cut into the natural rock to a total depth of 3 mts.

Third or Outer prākāra (Fig.II, No.36A)

It is roughly square on plan with a projection towards west, covering an area of 8755 sq.mts. It is built of dressed granite blocks of 3.00 x 0.30 mts. and above size, on a moulded adhishṭhāna of simple

design (Fig.III, No.5). The wall thickness is 1.26 mt. at the bottom and 1.00 mt. at the top. It rises to a height of 2.37 mts., on which granite slabs of 1 mt. length and 20-25 cms. thickness are laid flat horizontally. Over this a brick wall of 1.50 mts. high is raised in two tiers terminating into a conical end. Its continuity is broken at regular intervals by way of adding miniature kūṭa, śāla and pañjara śikhara models of brick (Pl. III, A) to a maximum height of 2 mts. Due to undulations and slope towards north, the total height of the wall varies from place to place. This is provided with three entrances[10] - one each on north, east and west each of different plans.

<u>Northern gateway</u> (Fig. II, No.35)

It is rectangular on plan, measuring 7.70 x 6.40mts. externally. As usual, it is having a central passage of 2.60 mt. width, flanked by basements on either side over which both lateral and frontal porches are built by providing single pillars at their corners. It has a flat roof made of granite slabs over which a brick built gopura, once adorning the entrance, is partly extant now. There is a door-frame of 3.00 x 2.05 mts. fixed at the centre of the passage devoid of any artistic merit. Though this gate is serving as the main one, from the point of architecture, the western gate appears more imposing.

Eastern gate (Fig. II, No.27)

On plan it is rectangular, measuring 8.80 x 6.20 mts. externally, with the longer axis in north-south orientation. As elsewhere, it is also built of dressed granite slabs upto the roof level. Internally, it is divided into a central passage and side platform of 1.15 mts. height, over which internally a single pillared rectangular cell (3.35 x 1.90 mts.) one on each side, is built. Over this the flat roof made of granite blocks rests. The total height of the roof from ground level is 4.08 mts. Its height is more than the northern gate. In the centre of the passage a door frame in śākhā design is provided. It seems that there was once a brick superstructure in the form of a gopura, but at present only its traces are available.

Western gateway (Fig. II, No.30)

It is in fact a rectangular structure by itself, built in east-west orientation measuring 9.60 x 7.25 mts. externally. Unlike the other two, it has rectangular cells internally and porches externally flanking the central passage of 2.30 mts. width. The cells and porches are built on raised platform of 1 mt. height with simple mouldings. There is a single pillar of six division of simple design in each cell, so also in the porch at the corners. There are two door-frames, one at the eastern end and the other at

the centre of the passage. They are of simple design. The central one is provided with a wooden door. The structure has a flat roof made of thick granite slabs over which once there appears to have been a brick built gopura of befitting height; but now only its traces can be seen. In its front, leading towards the old puskarini, there are balustered steps flanked by side-stones carved with makara-vyāla and gaja-vyāla sculptures in true Vijayanagara style.

Pillared cloister (Fig. II, No.28)

It is one of the ornamental components of Vijayanagara architecture. It adds beauty to the main temple. It is a pillared maṇḍapa which runs internally all along the outer enclosure wall (Pl.III-A) with breaks at the entrances. It is built on a raised platform having decorated moulded designs (Fig.III, No.2) from bottom - ūpana, adhopadma, vrittakumuda in fluted design with central band, kaṇṭha and kapota-vedikā decorated with ūrdhvapadma and hara in loops. Its width is 4.50 mts. and has hundreds of pillars arranged in three rows. They consist of two varieties, viz., those that are of three sādurams (squares) with two intermediary faceted divisions. A majority of these fall in this category and the second group are of double variety consisting of a usual pillar with three sādurams having its frontal face projected and carved

with a short miniature fluted-pillar, mounted either on a seated vyala (Pl.III-A) or a bhāravāhaka. These are used on the periphery of the moulded adhishṭhāna. It is a corner pillar, then instead of one, it will have a cluster of three or four miniature pillars mounted on either vyālas or bhāravāhakas. Both the categories are provided with developed pushpotika pendants in true Vijayanagara pattern. This cloister in its set up and decoration resembles those of Achyutarāya's temple at Hampi. The cubes of all the pillars are decorated with varieties of low relief sculptures such as geometrical designs, flora, fauna, social themes, gods, goddesses, Śaivite and Vaiṣṇavite symbols, etc. In fact, a rich heritage of Vijayanagara times has been preserved on these pillars. In reality, every Vijayanagara maṇḍapa is a permanent museum by itself.

As in the case with other structures, the cloister is also having a flat roof made of granite slabs with inclination to make the rain water flow easily. Such roofs are provided in true Vijayanagara fashion.

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2. Dubreuil, G.J., Dravidian Architecture (Varanasi, 1972), P.38.
3. Gopala Rao, Amancharla, Lēpākshi, Hyderabad, 1969 P.19.
4. Brown, Percy, Indian Architecture, (Buddhist and Hindu) (Bombay 1942), P.109.
5. Depiction of Śiva in one of his saumya forms on the back wall of the shrine is a Pallava tradition, which was adopted at Lēpākshi most probably at a much later date, may be during later Chola and Early Vijayanagara periods to which the beginning of the temple building activity is ascribed.
6. Cousens, Henry, The Chalukyan Architecture, (Calcutta, 1926), P.42, Fig.10.
7. Vijayanagara, Sex Centenary Commemoration Volume, Dharwar, 1936, P.201.
8. It had a legendary connection with the sage Agastya, who said to had been here for some time during his Dakshinapatha tour to most of the Śaiva-kshētrās.
9. Gopala Rao, A., Op.cit., P.47.
10. There is a significance in having three entrances, because the 1st enclosure was provided with one entrance, the second with two and the third with three entrances.

CHAPTER-V

SCULPTURE

Like many Vijayanagara temples of South India, Lepākshī temple is also a treasure house of numerous sculptures. During Vijayanagara period the size of Hindu temple increased enormously by way of adding several huge gopuras, large maṇḍapas and vast court-yards. This gave a vast working space to Vijayanagara sculptor, who could successfully adorn the various parts of the monument by introducing numerous sculptures of different themes that were borrowed not only from the Hindu mythology, great epics and purāṇas, but from legends and traditions, social and religious customs and beliefs and even the flora and fauna of contemporary times.

In addition, he was very much fascinated in carving huge monolithic sculptures, wherever it was possible. The great bull and large Nāga-Śivaliṅga at Lepākshī, Yoga-Lakshmīnarasiṁha and Gaṇeśa at Hampi are some such figures. In fact, portraiture was a special talent of the Vijayanagara sculptor who could create exquisite examples both in metal and stone,[1] available at many of their sites like Tirupati, Chidambaram, etc.

During Vijayanagara period, mainly granite, which is locally available, was used for their

structural activities. This made the art historian Percy Brown to describe the Vijayanagara monuments as "the monuments of boulders".[2] Though, it is very difficult to work on this hard material, the Vijayanagara artist could produce noteworthy examples which have attracted the attention of many art historians. As elsewhere, at Lepākshī also the sculpture is in the round or in high relief as also in low or bas-relief. At some places, the high relief sculpture is made in cut-out and cut-in fashion. Generally the high relief figures are larger in size, mainly gods and goddesses, mostly depicted on the multifaceted, complex, pillars of enormous size that are usually found in the central halls of many maṇḍapas. The low relief figures are usually carved on the wall surfaces, various facets of linear-pillars, adhishṭhānas, door-frames and other components of the edifice. Such figures include story-telling sculptures, demi-gods, flora and fauna, symbols and other decorative motifs. Inspite of hardness of the material, the Vijayanagara artist could succeed in infusing the charm and grace in some of his creations, such as Rambhā, Ūrvasi, Gandharva, other gods and goddesses. He could also skilfully carve the miniature details of ornamentation and floral designs. He succeeded in showing the quality of mobility in the sculpture, while carving the story-telling scenes. At the same time he has

(A) ŚAIVA DEITIES

(B) VAISHṆAVA DEITIES

(C) OTHER GODS AND

(D) DEMI-GODS

A) ŚAIVA DEITIES

1) SIVA

Śiva is one of the popular deities of the Hindu Trinity. As at many places, in this temple he is represented in many of his various forms like standing (sthānaka), seated (āsana), riding (yānaka), dancing (nṛtta) and also in his special (pratyeka) and destructive (saṁhāra) aspects. On one of the pillars of Pañchāṅga maṇḍapa, he is shown seated (āsana) with four-hands, of which the upper ones hold a deer (mṛiga) and a trident (triśūla) and the lower are mutilated. He is having a jaṭāmakuṭa head-gear further embellished with a human skull in its front. He is decorated with various ornaments like Nāga-kuṇḍalas, udarabandha, yajñopavīta, necklaces with pearl-studded pendants and Nāga-manjiras. He is wearing an ardhōruka held upto the waist with a kaṭisūtra, which has hanging tassels. There is a long hāra of bells and skulls passing upto the knees. His other forms available at the site include :

a) SADĀŚIVA

In this aspect, he is shown with five faces both

in standing and seated postures. The five faces of the god suggest the five-fold aspect of Śiva. The Śaiva āgamas consider this aspect as the highest and supreme.[5] The five faces of the god represent Tatpurusha, Aghōra, Vāmadevā, Sadyojāta and Īśāna and are collectively known as Pañcha-Brahmas.[6] The śaivites regard these heads as symbolising the soul, material world, buddhi, ahaṁkara and the mind[7]. The earliest representation of this form is the famous Śivaliṅga from Bhita[8] of 2nd cent. B.C. In the present temple there are two such figures carved, one each in the Nāṭya maṇḍapa and the Kalyāṇa maṇḍapa. The former is carved on one of the pillars in the central hall. He is in standing posture in samapāda, having five heads, all of which are decorated with Kirīṭamakuṭas and each having a third eye. He is having four hands of which the upper hold a damaru and a trident, while the lower ones play on a mṛidaṅga. He is decked with various ornaments on the neck, ear, shoulders, arms, wrists, waist and ankles and also wearing an yajñopavīta and chest-band. The faces are shown with different expressions. The local people call him as Pañchamukha Brahma.[9]

The other figure is carved on one of the pillars of the Kalyāṇa maṇḍapa. He is standing in samapāda-sthānaka attitude inside a trefoiled siṁhalalāta arch. He is also having five faces, all decorated with

Kirīṭa-makuṭas. The other ornaments include ratna and makara kuṇḍalas on the ears, various kaṇṭhābharaṇas, mekhalās, udarabandha, kaṭisūtra and a long hāra extended below his knees. He is having ten hands, of which the upper two are in abhaya and varada pose; of the remaining, the left ones hold śaṅkha, dhanush, triśūla and śakti, while the right ones hold chakra, bāṇa, aṅkusa and ḍamaru. He wears a pūrṇoruka. The same god with the same details is depicted in the painting on the ceiling of the Nāṭya maṇḍapa.

At two more places, i.e., on the lintel of Pāpanāśeśvara shrine and northern entrance to the Nāṭya maṇḍapa, the pañchatatva aspect of Śiva[10] is carved in a different manner, where Śiva is shown seated in padmāsana having a single head with Kirīṭa-makuṭa, having six hands holding five pots. The five pots, i.e., two in two upper hands, two in the middle ones and one in his lower two hands may personify the five tatvās as referred to above. His face is serene. The same aspect is graphically painted on the ceiling of the southern varandah of the mahā maṇḍapa, where he is shown being worshipped by ṛishis, who are wearing both Śaiva and Vaishṇava marks on their foreheads.

b) DAKSHIṆĀMŪRTĪ OR DHARMA VYĀKHYĀNAMŪRTĪ

It is one of the twenty-five forms of Śiva.[11] He is engaged in yoga or philosophic contemplation

under a banyan tree in the forest, after destroying Daksha's sacrifice. This aspect of Śiva is carved on one of the pillars of the mahā maṇḍapa (central hall) facing south. He is seated in Lalitāsana pose. He is having four hands, the upper ones holding a deer (mṛiga) and a snake, while the lower left is in vyākhyāna mudrā and the right touching the knee. The hair is in jaṭa-bhāra style. Similar figure is painted on the ceiling of the same maṇḍapa with the same details.

c) NAṬARĀJA (Prince of dancers)

It is a well known form of Śiva often found in almost all the Śaiva temples. In this temple also, this form is carved on two pillars of the Nāṭya maṇḍapa. He is in dancing pose trampling an apasmāra (Pl.I, B-3) a demon of darkness,[12] who is holding a sword and a shield in his hands. The god is wearing a jaṭā-makuṭa decked with the diadem of a human-skull while the matted hair (jaṭās) are stretching out at the sides. He wears makara and ratna kuṇḍalās on his ears and various other ornaments around the neck including a long kapāla-mālā. He is having four hands of which the upper two carry the kettle-drum (ḍamaru) and fire (agni), while the lower are in abhaya and varada. Interestingly, the Sun and the Moon are carved on either side of his Kirīṭa-makuṭa. The aspect of dance is described as Ānanda-Tāṇḍava which implies whirling quickly round on one leg which is placed on the back of apasmāra.[13]

d) BHIKSHĀṬANAMŪRTĪ

It is one of the special (pratyekamūrtī)forms of Śiva so assumed to get rid of the sin of cutting one of the heads of Brahmā[14]. It is often found in every south Indian temple. In this temple also there are two such figures of which one is carved in bas-relief on a granite boulder at the back of the Sivaliṅga inside the garbhagṛiha of Pāpanāśeśvara shrine and the other carved in half-relief on one of the pillars in the central hall of the Nāṭya maṇḍapa. In panelling, both are same in execution of details, but the latter is grand and superb, really a masterpiece of Vijayanagara art tradition (Pl. VI, A). He is carved inside a makara-tōraṇa frame in moving pose having four-hands, of which the upper ones carry a kettle-drum (ḍamaru) and a trident (trisula) which is kept resting across the shoulder, while the lower right hand of the image touches the mouth of an antelope, while the left holds a kapāla (skull[15]). He is wearing a high jaṭāmakuṭa. The long jaṭās coming out of the head-gear are extended upto the knees. He is wearing a beaded kaṇṭhamālā and two kaṇṭhābharaṇas including a long kapālamālā extended beyond his knees. The other ornaments include a channaveera-vaikakshaka, mekhalā, anklets, wristlets, keyurās and makara kuṇḍala on the left ear and ratna kuṇḍala on the right. On either side of his head Sūrya

and Chandra are carved. The right leg is slightly bent (Kunchita) and the left is firmly placed in the attitude of walking. To his right leg, below the knee, a bell chain (bhṛiṅgapāda) is tied. He is accompanied on his left by a dwarf demon, who is called Kuṇḍodara with protruding teeth, carrying on his head a begging bowl fully filled. One of the ṛishipatnīs is serving alms with a ladle (spoon).

e) KALYĀṆASUNDARAMŪRTĪ

In this scene, Śiva is depicted as a bridegroom and it is available throughout India. But during Vijayanagara period, it is quite often depicted in long panels on several parts of their temples. Usually it is a long panel wherein along with the bride and bridegroom all the chief guests of the marriage are depicted. In the central hall of the Kalyāṇa maṇḍapa they are all shown on individual pillars among which on one of the pillars Śiva and Pārvatī are carved in standing pose accompanied by a ṛishi who is paying homage to the couple. In this aspect, he is also called Vaivāhikamūrtī. He is shown standing in dvibhaṅga pose, wearing a jaṭā-makuṭa head-dress and other ornaments like katisūtra, yajñ̄opavīta, udarabandha, manjīras and other hārās and ornaments. His upper hand holds an axe (paraśu) and a deer (mṛiga), the lower right is in abhaya and the left is holding the right hand of

Pārvatī/or Umā who is standing by his left. She is shown standing in tribhaṅga posture and richly ornamented. She is holding a lotus with a long stalk in her left hand. She is shown with two hands only. The same aspect of Śiva is graphically depicted in painting on the ceiling of the Nāṭya maṇḍapa (Pl. XV, B) along with a host of guests.

f) UMĀSAHITA OR DEVĪSAHITAMŪRTĪ

This type of sculpture of Umā and Śiva, shown seated together, is depicted on a gold plaque of earlier date found at Jalan.[16] Later, such figures are found at several places in India. In this temple, such figures are available at four places of which one is depicted on the outer face of inner enclosure while depicting the Bhakta Siriyāḷa's story. Śiva and Umā are shown seated in the first scene along with Bhṛiṅgī and ṛishīs. Again on the same wall, at the end of the story, they are shown riding (yānaka) a bull and blessing the Siriyāḷa and his family. In this aspect, he is also called Vṛishabhārūḍhamūrtī. Again at two more places, one on the same enclosure, as a part of Kirātārjunīya story and another on the entablature of mahā maṇḍapa, Śiva and Umā are shown seated on the bull and presenting the Paśupatāstra to Arjuna. In the same story they also appear as Kirāta and Kirātī. They are also depicted in the same fashion in the paintings of the Nāṭya maṇḍapa

and mahā maṇḍapa as part of the same story.

g) BHAIRAVA

It is one of the destructive (Saṁhāramūrtī) forms of Śiva. Tantrasāra mentions eight forms of Bhairava fit to be worshipped.[17] In this temple, at four places, the Bhairava form is found, among which the one on one of the pillars of the Kalyāṇa maṇḍapa is carved in a standing pose. He has four hands of which the upper two are broken and the lower hold a deer (mṛiga) and an axe (paraśu). He is naked and his head-gear is in jaṭāmakuṭa, decked with a human skull. He wears a long kapālamālā of five skulls. There are two such figures on the pillars of mahā maṇḍapa of which one is in dancing pose and the other a Kāla-Bhairava form. The latter is in standing pose, having four hands, the upper two hold trident and ḍamaru, while the lower ones have a severed human-head and a bowl. A dog is shown below. In the second example which is carved on one of the pillars of the Nāṭya maṇḍapa the same aspect of Kāla-Bhairava again is carved who is also shown with four hands, the upper two hold a trident and a ḍamaru, while the lower ones have a sword and a human head. His vāhana, a dog is seen licking blood dripping from the severed human-head. He is wearing a long kapālamālā and the hair is arranged into a jaṭābhāra style. His face is ferocious with protruding teeth.

It is a representative example of Vijayanagara art. Similar figures are also painted on the ceiling of the Nāṭya maṇḍapa.

h) GAJĀSURASAṀHĀRAMŪRTĪ OR GAJĀNTAKAMŪRTĪ

It is one of the destructive (Saṁhāramūrtī) forms of Śiva carved on one of the two faces of a corner (south-eastern) pillar in the central hall (mahā maṇḍapa). He is having six hands of which the upper two are stretched and hold the skin of the elephant-demon Gajāsura, the middle ones are holding a ḍamaru (kettle drum) and fire (agni), while the lower two are abhaya and varada mudrā. He is in dancing pose trampling an asura who is trying to attack the god with a long sword. He is shown with jaṭās, protruding eyes and teeth. He wears a kirītamakuṭa, makara and nāga-kuṇḍalas on his left and right ears respectively and kaṅkaṇas on the arms, mekhala and yajñopavīta. The setting and execution of the panel is superb and the details are meticulously attended to. It is a classic example of Vijayanagara art.

i) ANDHAKĀSURASAṀHĀRAMŪRTĪ

It is also one of the saṁhāramūrtīs of Siva. This aspect of Siva is carved at two places. One of the corner (north-western) pillars of the mahā maṇḍapa central hall is having an interesting one with full details. Here Śiva is shown trampling an asura with

full force keeping the right leg on his head and left on the hip. He is having four hands of which the upper two are holding a bow (dhanush) and fire (agni), while the lower ones firmly hold a long trident pierced into the body of asura. He is wearing a jaṭā-makuṭa, channavīravaikakshaka, mālās, kaṇṭhābharaṇas, ratna-keyurās, mekhalā, anklets and a long hārā extended upto the knee. In another example, he is shown piercing a trident into the body of the asura.

2) VEERABHADRA

He is one of the Śiva gaṇas.[18] He is said to have sprung from a lock of Śiva's hair when the latter was in rage after hearing the bad news of his wife's jumping into her father's sacrificial fire. From the fire of his anger came into existence this terrific form. The Śilparatna mentions three varieties of Veerabhadra (Sāttvik, Tāmasik and Rājasik) with two, four and eight arms.[19] In this temple, there are four sculptures of Veerabhadra, of which one is the main deity in the Veerabhadra shrine being worshipped as Mūlabera. He is in standing (sthānaka) pose, his four hands hold khaḍga, dhanush, bāṇa and a shield. He wears a kirīṭa-makuṭa and other ornaments like kaṇṭhi, udarabandha, mekhalā, mukta-yajñōpavīta, along with kapālamālā. On his right side, the waist band is provided with a sharp dagger of beautiful design. He is also wearing

vṛitta-kuṇḍalas. On his kirīṭa-makuṭa on the right and the left sides, the symbols of Sūrya and Chandra are carved. In the centre, a Śivaliṅga on a pāṇivaṭṭam is depicted. He is wearing high sandals. He is in dvibhaṅga pose placing his right leg firmly and left slightly lifted up. He is having the third eye and side-tusks. The waist band is also further decorated with siṁhalalāṭa buckle. On his right side, the figure of Daksha is carved in añjali-hasta and with ram's head. At the same time, his severed head is also depicted on his left near his feet. He wears pūrṇoruka, chest-band, (udarabandha), kaṇṭhābharaṇas, wristlets and anklets.

There is another figure which is a replica of the above, carved on a small scale on one of the pillars of mahā maṇḍapa. In details, it is similar. In addition there are two more figures, of which one carved on one of the pillars of the Kalyāṇa maṇḍapa, though small in scale, is complete in details including a small figure of Daksha standing in añjali-mudrā. Even some of the miniature maṇḍapas carved as part of the decoration either on the pillars or on adhishṭhāna-mouldings have Veerabhadra sculptures.

3) GAṆEŚA

He is otherwise called Gaṇapati, the chief of gaṇas. He is depicted at thirtyone places. In a majority

of cases, he is shown seated and having four hands. He is also carved in other postures, standing and dancing (nṛtya). The monolithic sculpture carved on the natural granite boulder of the backside of the Veerabhadra shrine is seated in Savyalalitāsana, the upper two hands holding a goad (aṅkuśa) and noose (pāśa) while the lower two hold a trident (triśūla) and a bowl of sweets. He is wearing a kirīṭa, several hāras and a long yajñōpavīta as also wristlets and anklets. His vehicle, a mouse, is carved on the pedestal (pīṭha). It is of 2 x 1.75 m. dimensions and largest of the group. On one of the pillars of the mahā maṇḍapa, he is shown peculiarly wearing an under-garment of leaves (patra-vastra). In the same maṇḍapa, on another pillar, he is shown having two hands only. In the central hall of the same maṇḍapa on one of the pillars, a beautiful example of dancing (nṛtya) Gaṇeśa is carved. He is having four hands, the upper hands holding a goad (aṅkuśa) and a noose (pāśa), while lower, a danta (tusk) and a snake (sarpa). There is a gaṇa below, playing on a mṛidaṅga. On one of the central pillars of the kalyāṇa maṇḍapa, another beautiful example of Gaṇeśa standing in samapāda pose is carved in half-relief (Pl. IV, B). He is also having four hands, the upper ones holding an axe (paraśu), a noose (pāsa) and lower a tusk (daṅta) and in varada, touching his left thigh. The figure

is carved in cut-in fashion having a makara-toraṇa with siṁhalalāṭa all around. He is decked with various ornaments and a long garland (vanamālā) extending below the knees. But his vehicle is not carved.

4) DEVĪS

Along with Śaivite gods, some goddesses are also carved on the various parts of the temple. They are :

a) DURGĀ

The female counterpart of Śiva is worshipped along with Śiva as well as individually. In the latter aspect, she has either four or eight hands. Durgā has nine forms. The figure which is carved on one of the pillars of the mahā maṇḍapa is in seated posture. She is having four arms, holding a trident (triśūla), ḍamaru (kettle-drum), khaḍga (sword) and a bowl. She is wearing a karaṇḍa-makuṭa and various other ornaments at the neck, waist, wrist and ankle etc. She has a terrific countenance.

b) MAHISHĀSURAMARDINĪ

On one of the pillars of the mahā maṇḍapa, she is carved in a most ferocious form, having four hands, shown attacking an asura, who is holding a sword and shield in his hands. It is a life size sculpture in

standing pose wearing a karaṇḍa-makuṭa head-gear. In her upper hands she holds a khaḍga and a bowl, while the lower ones hold a trident firmly pierced into the body of the asura. There is a jwālā in her prabhāvaḷi. She is wearing a long kapālamālā.

c) PĀRVATĪ OR UMĀ

She is carved on one of the pillars of the Nāṭya maṇḍapa in full relief. She is standing on a makara-pīṭha or a pedestal. She is holding a lotus bud in her left hand and the right is in varada. She wears a breast-band (kucha-bandha) and is profusely decorated with various ornaments like karaṇḍa-makuṭa, kaṇṭhābharanas, ratna-kuṇḍalas, richly designed mekhalā etc. There is another sculpture inside a Pārvatī shrine. She is carved in samapāda pose having four hands, the upper ones hold a lotus and a lily, the lower are in abhaya and varada pose. She is also carved inside a siṁhalalāṭa-frame.

d) BHADRAKĀLĪ

One of the minor shrines, enshrines this sculpture. She is standing in tribhaṅga pose having kept her left leg firmly, while the right is lifted up (kunchita-pāda) slightly. She is having four hands, the upper ones hold a paraśu and ḍamaru, while the lower a trident and a bowl. She is wearing a karaṇḍa-

makuṭa, breast-band and hāras including necklace, mekhalā, muṇḍamālā. She is carved inside a siṁhalalāṭa frame. She is also wearing vṛitta-kuṇḍalas on the ears.

B) VAISHṆAVA DEITIES

1) VISHṆU

He is carved at five places on some of the pillars of the mahā maṇḍapa, western cloister and kalyāṇa maṇḍapa. At all the places he is shown standing in samapāda, having four hands, of which the upper two hold a conch (śankha)and a lotus (padma), while the lower are in abhaya and varada mudrā. He is wearing various ornaments and a kirīṭa-makuṭa and vanamālā extending below his knees. Even the presiding deity in the Raghunātha shrine is shown in the same fashion and attributes.

a) NARASIṀHA

It is one of the incarnations of Vishṇu. During Vijayanagara period, this aspect of Vishṇu received more popularity and his sculptures in various poses are carved in the temples. In the Veerabhadra temple, he is carved at five places, mostly on the pillar-faces, of which one each is in the western cloister and the Hōma mandapa and two in the mahā maṇḍapa where he is depicted in his yoga aspect. He is shown with four hands, wearing a kirīṭa-makuṭa and other ornaments around the neck, arms, wrists and ankles. He is seated

on a pedestal in yogasana by way of tying his folded legs with a yoga-paṭṭa. In his upper hands, he is holding a conch (śaṅkha) and a wheel (chakra), while the lower hands stretch on his folded knees. It seems that this posture of the god was very much familiar with the sculptor of the Vijayanagara period, because we find such figures on many temples of the period. In another place, on one of the pillars of Kalyāṇa-maṇḍapa he is shown in the usual sthāna-pose, tearing the entrails of the demon king Hiraṇyakaśipu with two of his hands. Similar figure is also carved on one of the projected beams of the entablature of the mahā maṇḍapa. But here he is shown with eight hands. In addition to the above, there is Kēvala-narasiṁha[20] aspect of the god carved on one of the pillars of the Kalyāṇa maṇḍapa. In this aspect he is shown with folded legs and the hands are resting on them.

b) KODAṆḌARĀMA

This form of the god holding a long bow on his shoulder is carved at six places, one each in the northern and western cloisters, two each in mahā maṇḍapa and Kalyāṇa maṇḍapa. At all the places, he is shown standing in samabhaṅga, wearing a kirīṭa-makuṭa, having two hands holding a bow (dhanush) and arrow (bāṇa) and wearing ornaments (ābharaṇas) and also a long garland (vanamālā) extending below his knees.

c) VĀMANA

It is one of the incarnations of Vishṇu in the form of a dwarf. He is otherwise known as Trivikrama, "the god who took three strides", which he took to vanquish Bali, the virtuous king of the Rakshasas and the great grandson of Hiraṇyakaśipu. The figure of Vāmana is carved on one of the pillars of the Kalyāṇa maṇḍapa as a short statured man, wearing Vaishṇava marks on the fore-head carrying a chhatra or an umbrella in his left hand and a water jug in the right, and wearing a dhōtī upto the ankles.

d) KŪRMĀVATĀRA

On one of the pillars of the mahā maṇḍapa, this incarnation of Vishṇu is carved in which the upper half is shown as Vishṇu having four hands holding the attributes śankha, chakra, gadā, padma, while the lower half is shown as a tortoise. The same form of god with similar details is painted on the ceiling of Raghunātha shrine.

e) KRISHNA

He is depicted mostly in two of his child-hood forms, such as Kāliyā-mardana and Bāla-krishna. The former is depicted at seventeen places as a boy killing the wicked and the deadly serpent Kāliyā. Krishṇa stands on the broad hoods of the snake and dances.

Though the same is carved at seventeen places, the details of the sculpture are not uniform at all the places. Normally, the serpent should have five hoods on which the god should stand in dancing pose. But this is shown at very few places. At many places, Krishṇa is shown fighting the serpent by holding its tail and the serpent is shown with a single hood only.

In addition to the above, some of the other boyhood acts of Krishṇa are skilfully depicted on the various parts of the temple in bas-relief. At three places on the pillars of the mahā maṇḍapa and the nāṭya maṇḍapa, he is shown crawling and playing as a boy. At two places, one in the western cloister and other in the nāṭya maṇḍapa,he is carved as a boy eating a lump of butter with a charming smile on his face. Similarly, on one of the pillars of the mahā maṇḍapa he is shown playing on his flute (murali). In another place, on one of the pillars of northern cloister, he is shown as a boy tied to a mortar.

2) HANUMĀN

He is a great devotee of Vishṇu, intimately connected with his incarnation as Rāma. In south India he is a very popular god. In this temple itself he is depicted at thirtyfive places, mostly on the pillar faces. They are small in size and carved in low relief. In a majority of places, he is shown

keeping one foot firmly and another slightly bent (kunchitapāda) suggesting mobility. In two instances, he is shown standing in samapāda pose. On one of the pillars of the Nāṭya maṇḍapa he is carved as flying. In a majority of cases, his hands are shown in añjali, otherwise one hand is lifted up and the other holds a lotus bud. In few instances, he is wearing a kirīṭa. He is always shown wearing a vanamālā and ornaments on hands, legs, neck, ear, etc. His hairs are shown tied in a bun at the back. He is always shown wearing ardhōruka upto the thighs. In Ūyala maṇḍapa, a life size figure of the god is installed.

3) GARUḌA

He is the vehicle of Vishṇu and his presence in a Vishṇu temple is a must. He is always installed right opposite to the garbhagṛiha facing the main deity. He is usually seated in veerāsana, sometimes in padmāsana also with hands in añjali mudra. At some places, he is seated very near to the main god. In this temple, such figures are found one each in the northern cloister, Kalyāṇa maṇḍapa, Raghunātha shrine and Nāṭya maṇḍapa and three in mahā maṇḍapa. The one in Raghunātha shrine is shown in the same panel along with Vishṇu. In other places he is depicted on pillar facets. At all the above places, he is shown in his usual kneeling pose. He is shown with a kirīṭa-makuṭa and with hands in añjali and with a curved or beaked nose.

4) DEVĪ FIGURES

Along with the Vaishṇava gods, some goddesses are also carved, both individually and also in the company of their counterparts. The following Vaishṇava goddesses are available in the temple under study. They are :

a) LAKSHMĪ

She is chief among Vishṇu's consorts. She was obtained from the ocean of milk while churning for ambrosia and later became the consort of Vishṇu.[21] She usually has four hands, if she is depicted individually; otherwise in the company of Vishṇu, she has only two hands. In the former aspect, she is carved at four places on the various pillars of the Kalyāṇa maṇḍapa and the Mahā maṇḍapa. She is shown having four hands, seated in padmāsana, the upper hands hold lotus buds and the lower ones kept in abhaya and varada pose. She is wearing a karaṇḍa-makuṭa and several ornaments like kaṇṭhābharaṇas, mekhalā, keyuras, kaṅkaṇas and anklets. The one in the Kalyāṇa maṇḍapa is carved inside a niche and is decorated with makara-toraṇa with kīrtimukha apex and is wearing a breast-band (kucha-bandha). She holds a gadā in one of her hands. A lotus is carved on the pedestal.

b) GAJALAKSHMĪ

In this aspect, she is usually found on the lintel

of the main shrine. Generally she is carved seated either on a lotus flower or on a pedestal and two elephants are shown flanking and pouring water on her head with pots. The other details are the same as described above. Such figures are carved on the lintel of a small brick temple abutting to a large monolithic boulder on the eastern side of the mahā maṇḍapa, on the garbhagṛiha entrance of Raghunātha shrine and on the main entrance of Pākaśālā. In the last place, she is shown seated in padmāsana and holding a padma (lotus) and a kalaśa (pot) in her two hands. No elephant is depicted on either side. She may be Annapūrṇā aspect of Lakshmī.

C) OTHER DEITIES

The other deities include :

1) GODS

a) BRAHMĀ

He is the first member of the Trinity. In the Śatapatha Brahmaṇa and Maṇḍukōpanishad, Brahmā is described as the first of the gods and creator of the universe.[22] In this temple, he is depicted at five places. On one of the pillars of the Kalyāṇa maṇḍapa, the god is shown seated in padmāsana by the side of a fire altar. He has three faces and four hands. The heads are decorated with kirīṭa-makuṭas. The upper hands are held with śruk and shruvā, while the lower left has a kamaṇḍalu (water pot) and the right is kept

over the thigh. He is wearing the ornaments like mekhala, keyurās, yajnōpavīta and udarabandha. In the same maṇḍapa, another figure of Brahmā is also carved. He is also having three heads and four hands, but he is in a standing pose. His upper hands hold a noose (pāśa) and spoon, while the lower ones are broken. At another place, on one of the pillars of the Nāṭya maṇḍapa (Pl. I, B-4), when Śiva and an apsara are dancing, Brahmā is shown playing on cymbals. He is shown with three heads, having kirīṭa-makuṭa, a beard and four hands. The upper two carry a lotus (kamala) and the book, while the lower ones have cymbals. His vāhana, the swan, is carved on the pedestal. Again in the sculptures of Bhakta Śiriyāla's story on the outer face of inner enclosure, in the first scene, along with Śiva and Vishṇu, he is also shown seated. So also on the entablature of the mahā maṇḍapa where Śiva's marriage scene is depicted, he is depicted as a priest performing the marriage.

b) DATTĀTREYA

He is considered to be a form of Vishnu, but partakes the nature and qualities of the Trinity[23] (Hari-hara-pitamaha).[24] He is carved on one of the pillars of the Nāṭya maṇḍapa in the central hall. He is shown standing, having three heads and four hands, of which the upper two holds a gadā and noose (pāśa)

while the lower ones play cymbals, because Rambhā is carved in dancing pose on the other side of the same pillar. He is having a kirīṭa-makuṭa on three heads, makara-kuṇḍalas on the ears, kaṇṭhi, yajñōpavīta, armlets and wristlets, as also maṇimekhalā and a long hāra extended below his knees and anklets.

c) SŪRYA

In addition to the symbolic representation as mentioned earlier, he is also shown in anthropomorphic form at nearly six places, of which at two he is shown standing inside a circle which may also denote the symbolic representation. He is having two arms holding lotus buds. No chariot is carved. But on one of the pillars of the Somavāra maṇḍapa, he is shown riding a chariot drawn by seven horses. Again at three places, on the pillars of the mahā maṇḍapa, the god is shown standing and holding lotus buds in his two hands. At one place, instead of showing the lotus-flowers in the hands, they are shown separately flanking the god. It is an interesting feature which is rather rare.

d) CHANDRA

He is shown both symbolically as well as in anthropomorphic form. The former is already referred to above. In the latter form, he is shown at two places in the mahā maṇḍapa, in standing pose with hands in añjali. At the back of his head, half-moon

is shown as identification mark.

e) DIKPĀLAS

In a Hindu temple their depiction in their respective places as guardians of the directions is an usual practice, accepted by the agamas.[25] In this temple also such figures are found at two places, i.e., on the pillars of the Kalyāṇa maṇḍapa and on the central hall ceiling of the Nāṭya maṇḍapa. In the former place, they are carved on individual pillars in life size, in half-relief, while in the latter, in a very small size on some of the ceiling slabs.

The figures that are available on the pillars of the Kalyāṇa maṇḍapa include :

i) INDRA

He is the lord of east and shown standing in samapāda. He wears a kirīṭa-makuṭa and other ornaments. He is having four hands, of which the upper two hold thunderbolts (vajra) and the lower ones are in abhaya and varada mudrā. The head of his vāhana, the elephant (Airāvata), is carved on the pedestal on which he is standing. In the similar fashion his figures are painted on the ceiling of the Nāṭya maṇḍapa and also in the Mahā maṇḍapa.

ii) AGNI

He is the greatest manifestation of energy on

earth. He is the lord of south-eastern quarter of the universe. He is also carved on one of the pillars standing in dvibhaṅga pose inside a trefoiled makara-toraṇa having siṁhalalāṭa end. He is having two faces (dvimukha), four-hands (chatur-bhuja) of which the upper ones hold a fan and a spoon and the lower in abhaya and varada pose. He is also richly ornamented with kirīṭa-makuṭas, keyurās, kaṇṭhābharaṇas, udara-bandha, yajñopavīta and mekhalā. He wears an ardhōruka and a long mālā extended beyond his knees. His vāhana, the ram, with curved and down-turned horns is carved on the pedestal on which he is standing.

iii) YAMA

He is the lord of southern region of the universe. He was referred to in Ṛigveda as a son of Vivaśvat.[26] Later, he was considered to be the god of death. He is carved on one of the central pillars of the Kalyāṇa mandapa, standing in samapāda sthānaka posture. His face is in raudra with wide open eyes and mouth with fangs at the sides. He has four hands of which the upper two hold a gadā and a noose (pāśa), and the lower are in abhaya and varada mudrās. He is wearing a kirīṭa-makuṭa, kuṇḍalas, necklaces, udarabandha, mekhalā and a pūrṇōruka. His vāhana, the mahīsha (buffalo), is richly caparisoned and is carved standing on the pedestal on which the god is standing. He is

also carved on one of the pillars of the Mahā maṇḍapa, mounted on his vāhana and having his hair in curly jaṭās. He is having four hands, the upper ones hold a snake and a bowl while the lower ones hold a veeṇā on which he is playing.

iv) VARUṆA

He is another important deity of Vedic origin. He is the lord of rain water and sea and guardian of the west. He is depicted on one of the pillars standing in samapāda pose, having four hands of which the upper ones hold a noose (pāśa) and the lower kept in abhaya and varada mudrā. He is in saumya countenance. He is also decked with various ornaments. His waist-band is richly ornamented with central kīrtimukha buckle. He is wearing a pūrṇoruka. His mount, makara, is carved on the pedestal on which he is standing. In the similar fashion he is also depicted in paintings on the ceiling of Nāṭya maṇḍapa.

v) VĀYU

He is also a Vedic deity, the lord of the wind, and the guardian of the north-western region, considered to be the father of Brahmā and Hanumān.[27] He is carved inside a makara-toraṇa having siṁhalalāta end (Pl.V, A). He is standing in samapāda pose, having youthful countenance and a tilaka in the centre of the forehead.

He is decorated with kirīṭa makuṭa, udarabandha and mekhalā etc. He is having four-hands of which the upper two hold a flag and a gadā (club) and the lower ones are kept in abhaya and varada pose. He wears a pūrṇoruka. His vāhana, the stag, is carved on the pedestal.

vi) KUBERA

The lord of wealth or giver of wealth is otherwise also known as Dhanada and Vaiśravaṇa. He is the lord of the northern quarter and his figure is also sculptured on a pillar in the same direction in the Kalyāṇa maṇḍapa, which presents some interesting iconographical features which are not in accordance with the Śilpa-texts.[28] He is standing in a samapāda pose, having four hands, the upper ones holding a gadā (club) and a khaḍga (sword) and the lower ones are kept in abhaya and varada mudrās. He is also wearing various ornaments like richly decorated mekhalā and pūrnoruka. His vāhana, the horse (Uchhaiśravā), is fully caparisoned.

vii) ĪŚĀNA

He is the lord of north-eastern quarter of the universe. He is carved on one of the central pillars of the Kalyāṇa maṇḍapa in the north-eastern direction, inside a makara-toraṇa design with siṁhalalāta end. He is standing in samapāda posture. The face is in youthful countenance. He is wearing a jaṭāmakuṭa and a tilaka.

He is with four hands, of which the upper ones hold a trident (triśūla) and an axe (paraśu), while the lower are kept in abhaya and varada pose. He is decked with various ornaments. His vāhana, the bull, is gracefully carved. Out of eight dikpalas, Nirṛuti is not found. It may be due to the missing of certain pillars because the maṇḍapa is not complete.

As stated above, they are also carved in miniature scale on some of the ceiling slabs of the Nāṭya maṇḍapa. They are carved in their respective directions along with the vāhanas. Since they are carved in small scale, the details of their execution are scanty and less attractive.

2) GODDESSES

a) SARASWATĪ

She is carved on one of the pillars of the Nāṭya maṇḍapa. She is seated in sukhāsana having four hands, of which the left ones hold a lotus bud and a rosary while the right, a book and veeṇā. She is wearing a karaṇḍa-makuṭa, kucha-bandha, udarabandha, yajñopavīta, mekhalā and various kaṇṭhābharaṇas, ratna-kuṇḍalas, wristlets and anklets.

b) SAPTAMĀTRIKĀS

The earliest representations are from Kushāṇa and Gupta times.[29] In the entire temple there is only one panel, that too a loose one, kept near the monolithic Nāga-sivaliṅga. They are carved on a granite slab of

1.45 x 0.45 m. in a row. All are seated in sukhāsana pose. Except Chāmuṇḍi and Māheśvarī, the rest are wearing a karaṇḍa-makuṭa, while Chāmuṇḍi has jaṭabhāra and Māheśvarī has jaṭamakuṭa. They all have two hands which hold the attributes of their male counterparts. Their respective vāhanas are also carved on their pedestals. They are usually accompanied by Veerabhadra and Gaṇeśa but both are missing in this case. It seems that parts of the slab on either side are broken.

D) DEMI GODS

Hindu mythology has in its fold a number of minor gods and saintly persons such as ṛishis, nāgas, dwārapālas, apsarasās and gaṇās etc. According to the Āgamas, along with major gods, these are also required to be represented on the temple parts. Their description and necessity is incorporated in the Āgama-texts. Accordingly, they were always depicted on most of the Hindu temples. They are :

a) GAṆAS

These are the old demi-gods often referred to during Vedic period.[30] According to Niṛukta, they are included into Pañchajanas.[31] Once they were occupying the entire land and were more powerful, and devas were in minority, but subsequently the latter became powerful and reduced the asuras to subordinate position as attendant

beam-ends. Such figures are available in the entablature of the mahā maṇḍapa and in the central hall of the Somavāra mandapa.

b) ṚISHIS

The word Ṛishi,[32] according to Niṛukta, means the rays of the Sun and these are said to be seven in number born from sacrificial fire-altar. They are again grouped in several classes like Maharishis, Brahmarshis, Dēvarshis Paramarshis, Rajarshis etc. They possessed some intution and supernatural powers. Various Āgama-texts give different names to seven main ṛishis. Such figures are often carved on the various parts of the temple. Especially those that are depicted on the northern peripheral pillars of the Kalyāṇa-maṇḍapa are praiseworthy. They are life-size figures carved standing on the padma-pīṭhas. They look old, with peaceful countenance and also having flowing beards upto the chest. Some of them wear jaṭā-makuṭa and others jaṭābandha hair-styles. They are profusely decorated with various hāras of beaded designs and yajñōpavīta and waist-band (udarabandha) of rich decoration. They wear dhōtīs in folded fashion and kuṇḍalas in the ears. Most of them are having pot belly with the right hand kept in abhaya and also hold rosary, while the left is either kept resting on the thigh or holds a water-pot. Two of them are holding a tambura on the shoulder. Some of them are holding a book

of palm leaves in the left armpit. In the absence of their identification marks and label inscriptions, it becomes very difficult to name them precisely. Those having kirīṭa-makuta head-gears may be Rājarshis and those with heavy jaṭābandha may be Brahmarshis.

Similarly such figures are carved on some of the pillars of Nāṭyamaṇḍapa, Maha mandapa and Kalyāṇa maṇḍapa in various attitudes. Some of them are shown flying in the sky. They are also seen with gods and goddesses. Such figures with similar details are depicted in paintings on the ceilings of Nāṭya maṇḍapa and Mahā maṇḍapa.

c) PITṚIS

In addition to ṛishis, certain old people with their body bent, having beard and the matted-hair tied into a bun are also carved on various pillars. They hold either an umbrella or a stick in one hand and a pot or a bowl in another. The bowl in their hand is a piṇḍapātra or the vessel to receive the rice balls offered to them by their living descendants. It is as per the norms prescribed in Vishṇudharmottara. Two such figures are on the pillars of the Kalyāṇa maṇḍapa and some in Mahā maṇḍapa. Āgamas state that pitṛis are three in number. They are father, grand-father and great-grand-father.[33] On some of the pillars of the Kalyāṇa maṇḍapa such old people are carved seated face

to face. On some of the pillars such figures are shown seated with two arms of which the left one is stretched on the bent knee, while the right shown in suchita mudrā.[34]

d) DEVAS

Along with the asuras, certain gods who could not reach the status of individual adoration are also carved in several contexts and at several places of the temple. According to Nirukta, Devas are also included into Pañchajanas.[35] They have two arms, wear kirīṭa and other ornaments and hold various weapons and objects in their hands. Some such figures are carved on the adhishṭhānas of the Nāṭya maṇḍapa and the Mahā maṇḍapa as Bhāravāhakas.

In the Mahā maṇḍapa, on one of the pillars, a life-size sculpture similar to above is carved in detail(Plate IV, A). He is having two hands, of which one supports the weight of the structure and the other is placed on the right thigh. He is locally known as Pāñchāla-purusha. The figure is profusely ornamented with a kirīṭa, makara-kuṇḍalas, kaṇṭhābharaṇas, udara-bandha, yajñopavīta, mekhalā, keyurās, kaṅkaṇas.

Similarly, several gods with two hands are carved on various pillars of the Nāṭya maṇḍapa decked with various ornaments. Some of them are shown as

musicians playing on various musical instruments.

Even on the simple pillars of the various cloisters several such figures are carved holding objects like lotus bud, snake, sword and shield, club etc. in one of their hands. Some of them are shown in Āñjali-hastas also. On one of the pillars of the Nāṭya maṇḍapa a demi-god with horse-face is shown with two hands playing on the Tambura and wearing a kirīṭa and other ornaments. In similar fashion Nandīśwara, another demi-god in human form with bull face, wearing kirīṭa and other ornaments is depicted on two pillars. He is playing on the mṛidaṅga. So also Bhṛiṅgī is carved on one of the pillars of the Nāṭya maṇḍapa with two hands and three legs. His hair style is in a long plait. He is in dancing pose and with hands kept in abhinaya mudrās.

Such demi-gods are also shown mounted on galloping vyāḷas on the pillars of various maṇḍapas. They hold long swords and other war weapons.

e) <u>DVĀRAPALAS</u>

The door-keepers flanking the entrance in a Hindu temple is a common phenomenon. They bear different names on the basis of the place of their duty. In Lepākshī temple, such figures are available at the main entrances of Pāpanāśeśvara, Veerabhadra, Raghunātha

shrines, the entrance of Pākaśālā and the two door-frames of northern entrance to the Nāṭya maṇḍapa. They all have four hands. The figures at the Pākaśālā and the Raghunātha shrine hold Vaishṇava attributes, while the other has Śaiva attributes. The figures on the Pāpanāśeśvara door-frame are in dancing posture. Some of the above are standing with cross legs leaning over a club (gadā). They are all decked with various ornaments. The Śaivite dvārapālas wear either a tilak or a tripuṇḍra, while the Vaishṇavas a namam on their forehead. The Śaivite dvārapālas are shown with side-tooth projected.

f) APSARASAS

They are so called because they are said to have sprung from the waters when it was churned for ambrosia (amṛita).[36] They are believed to be the celestial nymphs. In the Rāmāyaṇa, Rāvaṇa considered them as courtesans. They are said to be seven in number. Some of them are Rambhā, Tilottamā, Ūrvaśī, Vipulā, etc. The Āgamas prescribed such figures to be carved on the temple parts as with slender waist, developed breasts, pretty appearance and decked with various ornaments. The figures with the above features are carved on some of the central pillars of the Nāṭya maṇḍapa (Pl. VI, B) and the Mahā maṇḍapa. The celestial nymphs elegantly standing on the door-jambs of northern entrance to the Nāṭya maṇḍapa and several damsels carved in low-relief

on the pillars of various maṇḍapas fall under this category. Some of them stand either on makara (Pl.VII,B), (crocodile) or fish which represent the water, the place of their origin. They are shown in elegant poses, dancing and standing with one leg firm and the other bent. In the latter form, they hold a creeper that originates from the mouth of a makara on which they usually stand. Most of them are richly adorned with varieties of ornaments. Their hair are dressed into a huge bun and further decorated with hāras and flowers. They wear different types of costumes. In dancing pose, they wear tight jacket and skirt with folds, otherwise a sāree extended upto the ankles. The above figures in the temple are really the masterpieces of Vijayanagara art.

g) GANDHARVAS

These are another category of demi-gods mentioned in the Atharvaveda said to be a class of gods[37], dwelling in the sky, skilled in medicine and music[38]. They assumed at will, handsome appearance and seduce the unmarried female folk on the earth. To avoid such acts and to keep them happy, people on the earth worshipped them. Accordingly, their sculpture found a place on Hindu temples. Sāyaṇa explains them as male counterparts of Apsaras. They are said to be 6333 in number. Such figures are carved on the pillars of the Mahā maṇḍapa.

and the Nāṭya maṇḍapa. They are usually shown flying in the sky which is symbolically represented. They are shown with two hands, often depicted playing on musical instruments and sometimes holding a lotus bud. They wear kirīṭas and other usual ornaments.

h) KINNARAS

They are also called maya[39], half-human and half either animal or bird. Such figures are carved on the various parts of the temple. They are found nearly at twenty-two places, mostly on pillar facets and on walls preferably near the entrances. They all wear kirīṭamakuṭa head gear, various ornaments around the neck, ears, waist and hands. They are shown worshipping a Śivaliṅga. A better example of the same is carved on the right side wall of the northern entrance (Pl. VIII,B) to the Nāṭya maṇḍapa and also on one of the pillars of the Nāṭya maṇḍapa and the Kalyāṇa maṇḍapa. A kinnara figure is carved showing the upper half human and the lower as bird. In the same maṇḍapa another figure of similar appearance is also carved flying in the sky. The latter is symbolically represented as a boat.

i) KINNARĪS

These are also female counterparts of the Kinnaras. Such figures are found at four places i.e. two on the pillars of Pañchaṅga maṇḍapa and one each in mahā maṇḍapa and Nāṭya maṇḍapa. At the above places, they are depicted

half female and half bird (Pl.VIII, A). The kinnari is shown wearing a karaṇḍamakuṭa type of head-gear, kuṇḍalas to the ears, several hāras around the neck and kaṅkaṇas and keyurās on the arms, holding a veeṇā in the right hand while the left is kept in vyakhayana mudrā Such figures are also shown in paintings on the ceiling of the Nāṭya maṇḍapa.

j) NĀGAS

Nagas according to puranic texts are a race of serpents inhabiting the Pātālalōka. The Mahābhārata and the Varāhapurāṇa designate the Nāgas as the sons of Kasyapa and Dakshayānī and in the former, they were also told to be the sons of Kadru and Kasyapa. They are worshipped by Hindus on panchami-day in the bright half of the month of Śrāvaṇa, the day of their birth. They are usually set under Pippal tree and worshipped occasionally. Especially the childless Hindu women instal them and worship on the above mentioned day to beget children. Several Hindu temples contain such figures. In this temple there is a separate pillared maṇḍapa dedicated to Nāga stones called Nāga maṇḍapa. There is a raised platform at the centre on which several Nāga-stones are installed. Aṁśumadbhedāgama states that Nāga-devatās should have four hands, three eyes, beautiful countenance and ornaments, while Śilparatna says that they should be half-human and half-serpentine in shape,

should have one, three, five or seven hoods, split-tongues and should carry shield and sword. Most of the Nāga sculptures found in the above mandapa possess the norms mentioned in Śilparatna text.

II. SECULAR SCULPTURE

Numerous human figures are carved on various parts of the temple. They include ascetics, devotees, warriors, commoners, musicians, dancers, amorous figures and achāryas.

(a) ASCETICS

They are carved in numerous postures. Some of them are shown seated in various yogāsanas and in mudrās. They have long jaṭās invariably tied into a bun. They wear long robes and have hands either in vyākhyāna or chin-mudrā. Some of them are shown seated in savya-lalitāsana. In some instances, an ascetic is shown seated in padmāsana with one of his hands resting on yogadaṇḍa, and the other holding a rosary. On one of the pillars of the Nāṭya maṇḍapa, a saint is shown seated on a tiger in yogāsana with his folded legs tied by a yogapaṭṭa and hands kept stretched on the folded knees. In similar fashion several ascetics are shown in the same yogic posture seated on a fish[40] (Pl. XII, B). Such figures are found at nearly twenty five places.

In the same way, some are shown floating in the sky. The sky is symbolically represented in the form of a boat. In addition to long jaṭas, they have flowing beards and long mustaches. A few female ascetics are also carved on the pillars having long hair tied into a bun and seated in yogic pose having a yogadaṇḍa under one of their stretched hands and the other either in a mudrā or holding a rosary. Some ascetics are shown seated in padmāsana while holding Śivaliṅgas in their hands. Some others are shown wearing a kaupeena and holding a water pot in one hand and with the other in vyākhyāna mudrā.

b) DEVOTEES

Next to ascetics, devotees form another major group. They are carved on the various components of the temple. The devotees include royal personages and commoners who can be distinguished easily by their attire. The royal devotees are found on some of the pillars of the Nāṭya maṇḍapa and Mahā maṇḍapa in southern and northern cloisters and also in the Kalyāṇa mandapa, thus covering all the important components of the temple. Since no label inscription is there, it is very difficult to identify them properly. They are shown both in seated and standing poses, wearing high conical cap, a dhōti or a luṅgī. Their body is covered with a long uttarīya or an upper garment and there are

ornaments at the ears, neck, hands and legs resembling the portrait sculpture in Achyuta's temple at Hampi. They stand with hands in añjali. They are shown sometimes inside a makara-toraṇa. Such figures are found on the pillars of the Nāṭya maṇḍapa. In the same maṇḍapa, a person with decorative attire is shown holding a chowry[41] in his hands and another is shown in vyākhyāna mudrā. In the same maṇḍapa, another devotee with high conical cap is shown seated in padmāsana and in añjali pose. Such figures are also available in other parts of the monument, but they are shown standing in añjali-hasta mudrā.

There are other devotees with simple attire in various poses, wearing heavy turban, long jaṭas, round cap, sometimes with clean shaven head. They are invariably shown seated in padmāsana pose and with hands in añjali pose. In some instances, they are shown with their hands raised up or kept over the chest and their eyes are always closed in meditation. On one of the pillars of the Nāṭya maṇḍapa, a devotee is shown in a meditating posture seated in padmāsana, but all around his head several Śivaliṅgas are carved. In the same maṇḍapa some devotees, possibly Veeraśaiva followers are shown ending their lives by piercing a knife in their stomach before a Nandi. On one of the pillars of the northern cloister, a devotee in añjali

mudrā is shown emerging from the mouth of a fish.

c) DANCERS

Several dancing figures, both male and female are exquisitely carved on various parts of the temple. They were one of the previleged classes of people during Vijayanagara period and seem to have been rich as their ornaments show.[42]

i) Female Dancers

These figures are carved on various components of the edifice, both individually and also in groups. Female dancers in groups are carved on the entablature of Nāṭya maṇḍapa and also on the Mahā maṇḍapa. Individual lady dancers are shown on pillar facets in their full attire. The so called Rambhā and Ūrvaśī figures on the pillars of the Nāṭya maṇḍapa possibly represent contemporary dancers in the Vijayanagara court or dancing girls attached to many important temples of the period. One can unmistakably see some of the Nāṭya bhaṅgimās and bhāvas of Bharata's Nāṭya-Śāstra in their gestures. They are also shown playing with sticks at many places including on some of the pillars of the Nāṭya maṇḍapa. They are always shown wearing a short-skirt in folds, tight jacket, decked with various ornaments on the head, nose, neck, etc.[43] Such figures are also carved on the adhishṭhāna of the northern entrance leading to Nāṭya maṇḍapa. One among them is shown

carrying a water pot on her shoulder. On one of the pillars of the porch in front of the monolithic Gaṇeśa icon, a female dancer is shown dancing with a basket kept hanging in her left hand. This reminds us of the Mātaṅgī-dance during the village festival Bonalu in Telangana region and during Kolupulu in Andhra. Female dancers are also carved on the door-frame of the northern entrance to the Nāṭya maṇḍapa. Such groups are also carved on the entablature of not only the Nāṭya maṇḍapa but also of the Mahā maṇḍapa.

ii) Male dancers

In the same fashion, several male dancers are also carved. Some of them are depicted dancing while playing on musical instruments like mṛidaṅga, cymbals, castanets, tambura and other instruments. Some of the male dancers are shown dancing, holding either a trident, a fire stick, an axe, a knife, a chowry or a stick in their hands. On one of the pillars of the Mahā maṇḍapa a male is shown wearing a tiger's skin and a mask on his face.[44] He is holding two chowries in his two hands and wears a kirīṭa. Some of the male dancers have distinctive coiffures.

d) MUSICIANS

During Vijayanagara period, along with other arts, music was also highly patronised. Several musicians with varieties of musical instruments are

carved on various parts of the temple complex. They are shown wearing a variety of costumes and coiffures. A male with a distinctive head-gear (Pl. VII, A) and dress and playing on a paṭaha (a shallow drum) is a frequent motif, carved on the various pillars of the monument. He is shown as a bearded person wearing tight trouser, a conical cap with pointed end and ornaments on the ear, legs and hands. Such figures are carved at nearly thirty places. On the door frame of the northern entrance to the Nāṭya maṇḍapa, several musicians are shown playing on various musical instruments. They include mṛidaṅga, cymbals, śehanāi, dhōl and paṭaha etc. Similarly, on most of the pillars of the Nāṭya maṇḍapa several musicians are shown playing on various musical instruments; so also in the Kalyāṇa maṇḍapa. In many places, several saints and devotees are shown dancing to the tune of a tambura or cymbals. The tambura seems to have been a popular instrument during Vijayanagara period as it is shown being played by many people, both male and female. Mṛidaṅga is another instrument frequently depicted being played upon invariably by males but very rarely by females. Wherever a group of dancing ladies is depicted, it is shown accompanied by a male with a mṛidaṅga. Such groups are shown in the entablature of the Mahā maṇḍapa and also in the Nāṭya maṇḍapa. On one of the pillars of the Nāṭya maṇḍapa a lady is shown elegantly

standing decked with various ornaments and with heavy hair-style, playing a tambura or a veeṇā. On the same pillar, two male figures are shown, one playing on a mṛidaṅga and the other cymbals. They wear typical dress of contemporary musicians with a conical cap decorated with a ribbon. In the same hall, on one of the pillars, is depicted a Vaishṇavāchārya (Pl.XII,A) wearing nāmam on his forehead and high round cap decorated with straps hanging on the right. He is playing on a tambura while dancing. On one of the pillars of the Nāṭya maṇḍapa a lady is shown holding a flute in her right hand. At four places a lady is shown playing on a tambura. On one of the pillars of the Nāṭya maṇḍapa, a lady is shown seated with crossed legs and singing while playing on a tambura.

e) <u>COMMONERS</u>

On various parts of the edifice several commoners are carved. They include:

i) <u>Shepherd or cowherd</u> (Pl.XI, B)

The shepherds are often carved on many of the pillars in their natural pose of standing. He is always depicted standing leaning on his long stick and covering his head with a folded kambaḷi (woollen blanket). Such figures are usually found near the entrances either on the walls or pillars in many of the Vijayanagara temples. It suggests that their association with a temple, during

Vijayanagara period was inseparable.[45] Such a sculpture can be seen on one of the pillars of southern cloister and on the northern entrance of second enclosure.

ii) Hunter

On one of the pillars of the northern cloister, a hunter is beautifully depicted. He is shown walking carrying two rabbits tied one each on either side of a stick which he is carrying on his shoulder. His head-dress is of leaves. He wears heavy ṿritta-kuṇḍalas and also wristlets and anklets as also a hāra around the neck.

iii) Snake-charmer

He is carved on one of the pillars of the Kalyāṇa maṇḍapa. He is shown in a most naturalistic pose of sitting squatting with folded knees and playing on a mōḍi. There is a snake with raised hood in his front. The set up and the pose are quite skilfully executed by Vijayanagara sculptor.

iv) Priests

They are otherwise temple priests. Such figures in their true dress and pose are carved at three places in the Nāṭya maṇḍapa and the Kalyāṇa maṇḍapa. They are shown worshipping with a lamp in the right hand and a bell in the left. He is wearing a lower garment, a sort of dhōti upto knee and a long hāra around his neck.

His hair is tied in a sagging-knot at the back. Sometimes he is shown clean shaved but with a long tuft kept hanging at the back. Such figures are also shown in paintings in the Nāṭya maṇḍapa and also in the Mahā maṇḍapa.

v) Potter

He is carved on one of the pillars of the Nāṭya maṇḍapa in front of the main entrance of the inner enclosure. He is shown seated and making pots (Pl.IX,A). A pot in the final stage of preparation is in his hands. He is holding a dabber with one hand by which he is patting the pot for making smooth surface, while keeping another hand inside the pot. The finished pots, three in number, are kept one over the other. He is wearing a sort of a cap decorated with beaded strings and rich ornaments over the arms, hands, legs, ears and neck. There is a toraṇa design around him. All these suggest that he may be a donor.[46] He may belong to one of the essential staff of the temple who might have dedicated his services to the god.

vi) Clowns

At Lepākshī such figures are carved at eighteen places, mostly on the pillars. They are depicted both singly and in groups, usually in singing and dancing poses. They usually wear a short skirt or dhōti going upto the thigh. Sometimes they wear an uttarīya along

the shoulder, high conical cap tilting to one side (Pl.IX, B) and a few ornaments. At some places, they are shown with long hair arranged in plaits. Sometimes the hair are tied into a bun. The hands are kept on the waist in out-turned fashion while legs are in-turned. They have a pot belly also. In composite form, these clowns are shown with three bodies and with only four legs. They wear a cross belt or a sort of yajñopavīta and a jacket. At one place, a female clown is also carved in the similar pose and attire. It seems that the Vijayanagara artist had taken a fancy to carve such figures frequently or it may be a contemporary tradition in the society in which the clowns wore such dresses and ornaments.

The other figures of the category which are depicted once or twice, include a mother and child, a male carrying a water in a pot and a male carrying an axe on his shoulder.

vii) Wrestlers

In all, at four places wrestlers are depicted. In fact, wrestling was a favourite game having royal patronage during Vijayanagara period. The foreign accounts reveal that the wrestlers were one of the previleged classes of people,[47] who were allowed to sit near the king. They are shown here in limited extent. On one of the pillars of the Mahā maṇḍapa a male is

shown holding two large clubs in his hands. Similar figure is also shown on one of the pillars of the Kalyāṇa maṇḍapa in a circle. Two wrestling bouts are carved in which the wrestlers hold each others legs with their hands. They wear a small langoṭī, have a clean shaved head and good physique.

viii) Warriors

In the sculpture, the depiction of warriors or war scenes is very limited. On the adhishṭhāna of the Nāṭya maṇḍapa and the Mahā maṇḍapa some war elephants and galloping horses are carved. They are with riders and some followers. They often bear spears and swords in their hands. On one of the pillars of the Mahā maṇḍapa, a male with a heavy turban is shown with a spear in his hand. Similarly at three places on some of the pillars of the Mahā maṇḍapa and Natya mandapa, male archers are carved with bow and arrow in their hands. One of them is in the act of tightening the string with his left leg. In another occasion, a male archer is discharging an arrow. Their hair style shows a high central bun slightly tilted forward. Similar figures with bows and arrows are shown in paintings on the ceiling of the Mahā maṇḍapa and the Nāṭya maṇḍapa.

At several places, female archers are also shown. It may be a contemporary tradition. Several contemporary

records contain references[48] to them. Such figures are carved at five places. On the pillars of the Nāṭya maṇḍapa, the Kalyāṇa maṇḍapa and the Mahā maṇḍapa a lady archer is shown holding a bow and taking out an arrow from the quiver at her back. In the same mandapa, on another pillar, a lady is shown in tribal dress similar to that of Pārvatī in the Kirātārjunīya story. At another place, on one of the pillars of the Kalyāṇa maṇḍapa, a lady is shown holding a bow, trying to bend it with her hands and elegantly standing on one leg. She is wearing a long vanamālā and also other ornaments.

ix) Amorous figures

When compared to other medieval temples, the depiction of such figures on Vijayanagara temples in general and in Lepākshī in particular is very nominal. In total, at seven places such figures are found and they exhibit śriṅgāra in a limited scale. On one of the pillars of the western-cloister, an amorous couple is shown in the act of love making. In the remaining places, mostly nude-ladies are carved. On one of the pillars of the Mahā maṇḍapa, a nude lady is shown being teased by two saints. The rest are shown in nude, either standing or seated.

x) Āchāryas

There are certain categories of people always

shown seated in savyalalitāsana. Their style of sitting, short jaṭās, and also yajñopavīta indicate that they are learned persons. They are, therefore, categorised as Āchāryas. Such people were highly respected during the Vijayanagara rule.[49] They are sometime shown seated on high pedestals. Such figures are found at nearly thirty places mostly on the pillars. Among these there are female personalities also. They wear a different type of head-gear and sit in sukhāsana on a pedestal.

III. MYTHOLOGICAL SCULPTURE

In addition to above, there are some sculptures narrating mythological stories from the Purāṇas and the Epics in a most graphic manner, carved in bas-relief on the various parts of the temple walls. They include :

a) BHAKTA MĀRKAṆḌEYA STORY

Mārkaṇḍeya was an ardent devotee of Śiva and destined to die at a very early age of sixteen years. On the last day, he was rescued by Śiva from Kāla(Yama). This episode is very briefly carved on one of the pillars of the Mahā maṇḍapa in two panels. Usually Śiva is shown issuing out of the Śivaliṅga and punishing Yama. But here it is separately carved. On the top of the pillar, in bas-relief, Mārkaṇḍeya, as a boy, is shown embracing the Liṅga and Yama is approaching him

with his daṇḍa. In the second scene Śiva is shown in a terrific form trying to pierce the trident into the chest of Kāla.

b) KIRĀTĀRJUNĪYA STORY

It is an episode from the Mahābhārata,[50] a most favourite theme depicted both in sculpture and paintings, more than once in each case. In sculpture it is depicted on the exterior of the Mahā maṇḍapa enclosure, where it is shown in detail and the other on the entablature of the Mahā maṇḍapa where it is depicted very briefly. In the former instance, the story is depicted in detail in six panels. In the first panel, Agastya Mahāmunī meets Dharmarāja, the eldest brother of the Pāṇḍavas and informs of the necessity of procuring some powerful weapons like Pāśupatāstra etc., from several gods. Arjuna was asked to obtain the same. In the second scene, Arjuna, after invoking Śiva, starts penance. In the third scene, Indra appears and after knowing the desire of Arjuna and knowing that he is his own son, encourages him in his penance. In the fourth scene, the wild boar appears and make the ṛishis of the forest frightened and Arjuna attacks it. In the next scene, Śiva appears as a Kirāta and also attacks it and a duel takes place between Arjuna and Kirāta. In the last scene, Śiva and Pārvatī appear in their usual form seated on the bull and present the Pāśupatāstra and weapons to Arjuna.

The same story is again carved very briefly on the southern side-wall of the entablature in the Mahā maṇḍapa in three panels only. In the first scene, Agastya is advising Dharmarāja to possess Pāśupatāstra from Śiva and Arjuna is assigned the duty. In the second scene Indra appear in person and encourages Arjuna to practise severe penance. In the third scene, Śiva and Pārvatī appears on their vāhana, the bull, and present the astrās to Arjuna, which is witnesses by the ṛishis. The same story, in more details, is depicted in painting at two places, both in the Nāṭya maṇḍapa and the Mahā maṇḍapa.

c) BHAKTA SIRIYĀLA'S STORY

It is graphically depicted on the exterior of the Mahā maṇḍapa enclosure wall, in panels. It starts from the monolithic boulder on the east and ends at the main entrance to the Mahā maṇḍapa. The entire story is carved in eight panels, of which four, i.e. 1 to 4, are depicted on the eastern wall and 5 to 8 on the northern side. They are :

Panel-1

Śiva, Brahma and Vishṇu are shown seated in sukhāsana.

Panel-2

Śiva seated with his consort Pārvatī accompanied by Bhṛingi, and Śiva takes a decision of testing Siriyāla's

devotion to hospitality and takes the form of an old mendicant.

Panel-3

Siriyāla and his wife receive the guest. After knowing the desire of the guest, who wanted to eat the flesh of their boy, he sends an attendant to a temple school, where his son is studying. The boy is shown taking the permission of his teacher by prostrating.

Panel-4

The boy is shown being carried by the attendant on his shoulder. In the same panel, in the next stage, the boy is ~~being shown~~ being bathed by his mother. Then he was put in the cradel or a cot and shown being killed by his parents. In the next stage, the lady is shown seated, keeping one of her hands on a basket in the act of hiding something.

Panel-5

In this panel several mendicants (Pl.III, B) appear in Siriyāla's house.

Panel-6

One saint is shown seated for food and the food is served in a plate. But he appears to be reluctant to take the food because the boy's head is not cooked. Then Siriyāla assuring him that it will also be cooked.

Panel-7

Two ladies are pounding the head in a mortar and it is cooked. The saint is made to sit and food is served

in a bowl. He advises the mother to call out for the boy. The boy came running. Then Siriyāla got angry and tried to kill the boy with knife.

Panel-8

Śiva and Pārvatī appear riding on the bull and bless the family. The happy occasion is celebrated by a gaṇa by blowing a long horn.

d) BHAKTA KANNAPPĀ'S STORY

Kannappā, professionally a hunter but an ardent devotee of Śiva, replaced the troubled eyes of Śivaliṅga by his own eyes. This story is depicted at two places very briefly. The one on the northern face of a huge granite boulder at the back of the Veerabhadra shrine depicts Kannappā with a bow and arrow worshipping the Śivaliṅga. At another place, on the inner face of the northern outer enclosure wall, the same story is carved in two panels. This is also depicted in paintings on the ceiling of the Mahā maṇḍapa in detail.

e) ŚRĪKĀLAHASTĪ STORY

This story is depicted in brief in three panels on the huge monolithic boulder referred to above. In the first instance, a huge Śivaliṅga is carved on the coils of a huge Nāga who is protecting the liṅga with its hoods. In the next panel, a Śivaliṅga on a pānivattam is shown being worshipped by a spider. In the last panel, an elephant is depicted worshipping a Śivaliṅga with

flowers. According to the story, at the end, on a Śivarātrī day, all the three got moksha on the bank of Suvarṇamukhi river, where the temple of Śrīkāḷahastī was built.

f) RĀMĀYAṆA STORY

The scenes of the Rāmāyaṇa are very rarely depicted. At one place, on one of the pillars of the Mahā maṇḍapa, the two monkey brothers, Vāli and Sugrīva are shown fighting.

IV. DECORATIVE MOTIFS

During Vijayanagara period, as stated earlier, the temple size increased multifold, with the result that the working space for the artist increased to a greater extent. This encouraged the artist to introduce a variety of decorative motifs such as geometric designs, religious symbols, architectural components, natural scenery and yāḷi figures. Most of these motifs are repeatedly used probably to cover the entire space so available on the numerous architectural members of the complex. The motifs are :

1) GEOMETRIC DESIGNS

This group include circles, squares, rectangles and triangles. They are carved in relief and also incised. Invariably these motifs are filled with flowers

miniature sculpture and scrolls. The minute carvings of these motifs reveal the efficiency of the Vijayanagara artist.

2) RELIGIOUS AND AUSPICIOUS SYMBOLS

Like many other Vijayanagara temples, several religious and auspicious symbols have found a place on the various components of the Veerabhadra temple complex. Due to their sacred origin and also as symbolic representation of different sects of Hindu religion, they are quite frequently depicted on the temple even as decorative motifs. Such figures include kalaśa or pūrṇa-kuṁbha or pūrṇa-ghaṭa (water pot), śankha (conch), chakra (wheel), Vaishṇava-mark (Ūdhvapuṇḍra or Nāmam), Triśūla(trident), Śivaliṅga, Nandi, fire (agni) etc.

a) Kalasa[51] or water pot

It is quite frequently depicted on various parts of the monument, especially on the pillars. Normally it is shown with a foliage (Fig. XXI, No.5). Some of them are also carved on a pedestal. There is a single case where it is shown in a double pot shape.[52] Some of them are shown either with a coconut or a betel leaf on its top. Sometimes a kalaśa is shown as a kūjā or surāhī with a high-neck, spout and handle. A pot is also shown as an attribute of some gods and goddesses.

b) Chakra (Wheel)

It is also quite frequently depicted mostly on

the subsidiary pillars of the Veerabhadra temple. Some wheels are decorated at the sides. It is also shown as one of the attributes of Vishṇu. It may be one of the reasons for considering it as sacred. It may also personify the Kāla-chakra (wheel of time) and also Saṁsāra-chakra or Jīvana-chakra (wheel of life).[53]

c) Conch (Śankha)

At nearly thirty-six places, the conch is depicted of which, at thirty places, it is shown placed on a pīṭha or a pedestal. It has religious significance because of its association with Vishṇu. According to Hindu mythology, the conch came up while churning the occean of milk. Probably to suggest this, on one of the pillars, a conch is shown inside a lotus flower.

d) Vaishnava Mark (ŪRDHVAPUṆDRA OR NĀMAM)

It is often carved as decorative motif. It represents the sacred feet of Vishṇu. Such carvings are found at nearly sixty-two places. They include both the forms, i.e., with and without central projection at the bottom representing the two main sects of Vaishṇavism.[54] They suggest that both the sects were prevalent during fifteenth and sixteenth centuries.

e) Śivaliṅga

It is another religious symbol often depicted as a decorative motif. Since the temple is primarily a

Śaivite one, the frequency of the Śaivite symbols is more. At nearly hundred and fifty places, the Śivaliṅga is depicted. Invariably, it is carved with a Pānivattam. At thirty-three places, it is shown not only on Pānivattam but also decorated with a garland of flowers placed around the Śivaliṅga. On one of the pillars of Somavāra maṇḍapa, it is carved under a tree probably reminding the contemporary tradition. Similarly, on one of the pillars of the northern cloister, a Śivaliṅga on a Pānivattam decorated with a garland of flowers, is shown being carried by a tortoise (Pl. X, B).[55] At one place, a Śivaliṅga is shown with two eyes. Similar one is shown in painting in which it is shown being worshipped by Kannappā. In the western cloister, on one of the pillars, a Śivaliṅga is shown on a Pānivattam flanked by two conches, one on either side. It may suggest the subordinate position of Vaishṇavism to Śaivism. In addition to those which are installed in various shrines, some miniature liṅgas are also carved on parts of pilasters. At five places, a Śivaliṅga is shown being protected by hooded-snakes. At three places, they are carved right on the coils of such snakes, instead of a Pānivattam. The monolithic Nāga-Śivaliṅga is a better example of such carvings. At two places, a Śivaliṅga is shown being worshipped by an elephant. At four places, Śivaliṅga on a Pānivattam

is carved inside a simhalalāta frame. On the lintel of the Veerabhadra shrine, a Śivalinga is carved on a Pānivattam flanked by two elephants pouring water over it.

f) Nandi (Bull)[56]

Next to Śivalinga, it is quite often depicted on the pillars as a decorative motif. It may be due to its association with Siva. This is carved nearly at seventy-four places invariably in lying posture. In some cases, it is carved on a low pedestal. On one of the pillars of the Kalyāṇa maṇḍapa, a Nandi is shown crushing a human head with one of its front legs. It is considered to be Nandīśvara who is trampling an asura or an apasmāra who is represented by his head only. A similar scene is also painted on the ceiling of the Nāṭya maṇḍapa.

g) Other religious motifs

In addition to the above, there are other motifs which are depicted once or twice. They include the Saivite symbol of a trident (triśūla), sacred fire on a pedestal (yajña-kuṇḍa) and a shell or cowry.

3) ARCHITECTURAL COMPONENTS OR MOTIFS

In a similar fashion the Vijayanagara artist also introduced certain architectural forms as decorative motifs in miniature and depicted them on the various compoments of the temple. They include :

a) Maṇḍapas

They are either square or rectangular. On many of the pillars of the Kalyāṇa maṇḍapa and the Nāṭya maṇḍapa, a maṇḍapa of square plan is invariably carved and it is further embellished by the figure either of a god, a Śivaliṅga, a royal devotee or a chowry bearer (Pl. I, A-3). Such maṇḍapa designs are also available on the adhishṭhānas of the Nāṭya maṇḍapa, northern entrance of second enclosure and on the Mahāmaṇḍapa

b) Śikharās

Varieties of temple śikharās, such as of Kūta, Pañjara and Śāla types are carved on the various pillars of the Kalyāṇa maṇḍapa and the Nāṭya maṇḍapa as part of pilaster decoration. The tops of the pilasters are always crowned with one of the above types of śikharās. Sometimes, a kūṭa-śikhara is shown having multi-talas, ranging from one to three. If it is a śāla-śikhara it is carved with series of pinnacles. They are again decorated with a series of chaitya-window motifs.

c) Kudu-arch or Chaitya-windows[57]

This is another type of motif so frequently used on evry part of the temple. Practically, no part is devoid of this motif. It is further decorated with siṁhalalāṭa and the central portion of the arch is further embellished with varieties of sculptures in

miniature, which include various human heads, different gods and goddesses, horsemen trampling over warriors, floral designs, gandharvas and kinnaras, makara-vyālas holding garlands, wrestling bouts, nude female figures, bhāravāhakas or yakshas, head of a clown and saints, temple-śikharās, Śivaliṅga on a pedestal, fruits like mangoes, Kalpavallī or wish fulfilling creepers etc.

4) **VYALAS**

It is another motif predominantly used for decorating various architectural components of the temple. In its widest sense, it signifies the grotesque which is often called vikaṭa in literature. It is believed to have been created by Rudra.[58] The authors on Early Indian Art have noted a number of different forms showing intermixture of the features of different animals which are commonly called as Īhāmṛiga,[59] i.e. animal of fancy or fabulous creature. The germs of the idea are met with in the Rigveda.[60] The later Śilpa-texts give their number as sixteen (Iti shōḍaśa vyāḷāni uktāni mukha-bhedataḥ)[61] such as Siṁha-vyāḷa, Gaja-vyāḷa, Aśva-vyāḷa, Nara-vyāḷa etc. Though they are first noticed in the Pallava monuments[62], during Vijayanagara period they are predominantly carved on various components of the monuments. This is same case at Lepākshī. They are shown in different forms and poses.

Seated vyalas in crouching postures serving as a base for fluted smaller pillars are invariably found on the peripheral pillars of the outer-cloister (Pl.III,A) as well as at the corner pillars of the Nāṭya maṇḍapa. They are also shown trampling either a makara, gaja or nara etc. Such pillars are available in the Nāṭya maṇḍapa the Kalyāṇa maṇḍapa, the Mahā maṇḍapa and the Somavāra maṇḍapa. In some cases, the animal is shown with an elephant head and lion's body (gaja-vyāḷa). At a few places, it is provided with a human rider.

In a majority of cases, the vyāḷas are shown with lion face, with mane and the human body,keeping the legs touching the ground. Such figures are found on many pillars of various units of the temple-complex.

There are other forms of the vyāḷas which are depicted only once or twice. They include Meṣa-vyāḷa, Haṁsa-vyāḷa. The former is depicted on one of the pillars of the Somavāra maṇḍapa and the latter carved in miniature inside a circle on one of the pillars of the northern cloister.

In addition to the above, the artist tried to exhibit his skill in depiction the vyāḷas in various poses, such as galloping, two vyāḷas standing face to face and some standing back to back and in one case two vyāḷas standing with one face only. At three places

twin-vyāḷas are shown standing on hind legs back to back, but with faces facing each other.

5) NATURAL SCENERY

The artist of Vijayanagara period has also tried to portray certain natural scenery as a decorative sculpture which is lacking the naturalness. He showed them in conventional manner. While depicting the elephants in woods and Arjuna's penance in the forest, the forestry is depicted with one or two trees in stylistic pattern. The hills are shown in the form of piled-up rocks resembling fish scales. While depicting the Kinnaras and gandharvas flying in the sky, the latter is depicted as a boat.

V. FLORA AND FAUNA

1) FLORA

While natural scenery failed to receive the necessary attention, artistic decoration by means of varieties of flowers, creepers and trees was not neglected by the Vijayanagara artist. In fact, every component of the temple is profusely decorated with trees, creepers, leaves, flowers or with a combination of them.

a) Trees

Varieties of trees and tree motifs are carved on the lowermost chaturasra of linear pillars, vertical

kantha portion of adhishthanas and on the wall surface of the main temple. At nearly two hundred places, such motifs are carved. They are mostly repetitions of trees which look like Pippal (Ficus religiosa), Banyan (Ficus Bengalendis), neem and plantain (Kadali). There are also other trees which are difficult to identify since the details are scanty. The above motifs are carved both in high and low reliefs, sometimes cut in linear fashion also.

b) Creeper

Among the flora, creepers are predominantly carved in various designs, for decorating various components of a structure. Along with trees, creepers were also highly respected and much veneration was paid by not only the Hindus but by the Buddhists also. A creeper with leaves and flowers is considered to be the personification of Lakshmi.[63] As per the Hindu mythology and belief, pots of gold and bags of precious gems lay at the roots of a wish-fulfilling tree (kalpavriksha) and wish-fulfilling creeper (kalpavalli). Their veneration was expected to fulfil all desires of a devotee.

In this temple too, the creeper is frequently and variously represented. In fact, in some form or the other, every component of the edifice such as door frames, adhishthana-mouldings, pillars, shafts, capitals, etc.,

are decorated with creepers. A creeper emerging from the mouth of a makara on which a beautiful damsel is shown standing elegantly, is available on the main entrance of the Nāṭya maṇḍapa. Sometimes the creepers are shown entwining at intervals, either birds like peacock and parrot. Sometimes, even goddess Lakshmī is shown seated in padmāsana in between. A swan with a scroll or with a creeper in its beak is often depicted on many pillars.

c) Flowers

Every part of the monument is decorated with some flower or flower-designs among which the lotus is often depicted, either as a part of a design or individually. It is also depicted as an attribute of gods and goddesses. Some of the demi-gods are also shown holding a lotus flower in the hands.

2) FAUNA

Varieties of animals and birds are carved on the various parts of the temple. They are carved at appropriate places as vāhanas of gods and goddesses and also individually as decorative motifs. In depicting the fauna, the artist has selected certain natural poses; for instance a deer is scratching its mouth with one of its hind-legs. An elephant is shown plucking the trees with its trunk, the tiger in attacking pose, the cow with its calf and a monkey is shown seated. In depicting

the animals and birds in their natural set-up and pose, the artist has achieved mastery. The fauna that are available in the temples include elephant, monkey, bull, deer, tiger, ram, cow, calf, horse, lion, boar, buffalo, mouse, crocodile, fish, tortoise, snake, peacock, swan, duck, owl, cranes and parrot, etc. Among the animals, the bull, the elephant and the cow, while in birds, the swan and the parrot are frequently depicted.

REFERENCES

1. Sivaramamurti, C. The Art of India, New Delhi, 1977, P.288.
2. Brown, Percy. Buddhist and Hindu Architecture, P.110
3. Early beginning of such figures in sculpture ~~were~~ was made even in Chalukyan period.
4. Though the similar gods and goddesses are available in paintings, only those that are carved in sculpture are taken in consideration in this chapter.
5. Gopinatha Rao, T.A. Elements of Hindu Iconography, II(2): 371.
6. Ibid. 375
7. Agrawala, V.S. Siva Mahadeva, 18-20.
8. Sharma, B.N. Iconography of Sadasiva. 1 and also Krishnamurty, K.'Mahasadasiva in Hindu Iconography' Rangavalli, S.R. Rao's Felicitation Volume, PP.267-269.
9. Gopala Rao, A.Lepakshi. 1968. P.70, Pl.XXXII where he has called the figure as unidentified five headed god.
10. The figure is identified as Mṛtyunjaya. See Gopala Krishnamurti, B. The Art of Lepakshi, plate last but one.
11. The Varnagama mentions twenty five forms of Śiva, while Śilpasāra gives sixteen forms only.
12. Venkayya, V. SII. II, (Introduction, P.33) described him as a hideous malignant dwarf, who sprang from

the sacrificial fire of the ṛishis of the Dārukavana forest and was subdued by Śiva by being pressed under the tip of his foot. Perhaps he is the personification of the disease epilepsy wherein the victim is eneveloped in complete mental darkness.

13. Sastry, H.K. <u>South Indian Images, Gods and Goddesses,</u> 1916, P.79.
14. Sastry, H.K. <u>Op.cit</u>. pp. 97-110.
15. When Śiva committed the sin by cutting the head of Brahma the skull of the latter has struck to the former's hand and did not drop down. In order to get rid of the sin as well as the skull, he assumed the form of naked beggar and started wandering and finally got relieved of them when he reached the place in the Himalayas known as Brahma Kapalam.
16. Sivaramamurti, C. <u>Op.cit</u>. P.77
17. Sastri, H.K. <u>Op.cit</u>. P.151. <u>The Rudrayamala tantra</u> mentions sixty four varieties of Bhairava.
18. Sastri, H.K. <u>Op.cit</u>., P.159.
19. Burgess. <u>Elura cave temple</u>, Pl. XXII, fig.2
20. Gopala Reddy, Y. 'Kalyana mandapa of Lepakshi, Iconographical study'. <u>ITIHAS</u>, II (2): P.87, fig.18.
21. Gopinatha Rao, T.A. <u>Op.cit</u>., P.342-345.
22. Banerjea, J.N. The Development of Hindu Iconography (Revised), Calcutta 1956, P.511.
23. Sastri, H.K., <u>Op.cit</u>., (Revised 1974), P. 1/N.
24. Banerjea, J.N., <u>Op.cit</u>. 1941, P.253

25. Gopinatha Rao, T.A. Op.cit., Vol.II(2),P.515
26. Gopinatha Rao, T.A. Op.cit., Vol.II(2),P.525
27. Ibid., P.532.
28. Gopala Reddy, Y. Op.cit. P.79.
29. Sivaramamurti, C. Op.cit. P.81
30. Gopinath Rao,T.A. Op.cit. P.559
31. Ibid., P.559
32. Ibid., P.564.
33. Ibid., P.568
34. Ibid., P.564
35. Ibid., P.589
36. Ibid., P.561
37. Ibid., P.568
38. Shakti Gupta, M. From Daityas to Devatas in Hindu Mythology. P.31
39. Ibid., P.47
40. The fish may personify the water on which the person seated may be due to his yogic power which is an aspect of yoga.
41. The practice of carving the figures of donors on some portion of the temple was in existence during Vijayanagara period. It is evident in many temples at Hampi. It is a way of paying respect to god. Even today it is in practice in the important temples. It is true in case of high dignitaries.
42. Sewell, R. Forgotton Empire. pp.269-270.
43. Sewell, R. Ibid. P.270

44. Such practice of dancing by decorating as a tiger is still in vogue during festive occasion, especially during Dassarah in Andhra. This may be a contemporary tradition recorded in sculpture by Vijayanagara artist.
45. Raman, K.V. Sri Varadarajasvami temple, Kanchi. New Delhi 1975, P.134.
46. Such figures with royal attire and also some gods are shown carved inside such makara-toranas. It suggests their imporatnce. They may be the donors of the temple.
47. Sewell, R. Op.cit., P.249-250.
48. Viruparaja. Tribhuvana Tilaka. Also Narasimhacharya, K.K. Vol. II, P.119.
49. Mahalingam, T.V. Administration and Social Life under Vijayanagara. Madras, 1940, P.308.
50. Gopala Rao, A. Op.cit. 1968, P.72
51. It had its origin from Vedic period. Buddhists adopted the same as a predominant motif on their religious structures. Same is continued by Hindus with the same impact. See Agrawala, V.S. Indian Art, 1964, Varanasi, PP. 46-51.
52. Double pot had its origin during chalcolithic period and has been continued even during early historical period.
53. Agrawala, V.S., Op.cit., P.51.
54. After Ramanuja the followers of Vaishnavism have become into two groups i.e. Vadagalai and Tengalai.

The former is more orthodox, while the latter somewhat liberal in adopting the religious tenets. After 14th cent. the gap became more widened. They started wearing the namam in different fashions. The former wear without central projection and the latter with projection. See Mahalingam T.V. Administrative and Social Life under Vijayanagara. PP.310-311. Also Raman K.V. Sri Varadarajasvami temple, Kanchi, PP. 86-89.

55. This can be interpreted in two ways, first it may probably indicate the sectarian superiority of Śaivism over Vaishnavism. Secondly, it may be the symbolic representation of a legendary story revealing the establishment of Siva temple on the Kūrmasaila. Such practice of recording traditional themes in sculpture was prevalent during Vijayanagara period. The legendary story depicting the origin of Varadarajasvami temple at Kanchi was also available in sculpture at that temple.

56. While describing Nandi, the bulls shown in lying posture are only taken into consideration under this head.

57. During Buddhist period it was functional, but at later periods it became non-functional and decorative. From Pallava period onwards its central part is adorned with varieties of objects. The decoration of arch differ from period to period from which an age of the

edifice can be fixed. See Dubreuil, G.I. Dravidian Architecture. P.42 fig.

58. Dhaky, M.A. Vyala figures on the medieval temples of India. Varanasi 1965, P.5

59. Agrawala, V.S. Indian Art. Varanasi, 1965, P.72

60. Rigveda (VII, 104, 22).

61. Aparajita Prichha. 233, 4-6.

62. Brown, Percy, Op.cit. P.81

63. Sivaramamurti, C. Op.cit., P.44

CHAPTER-VI

THE PAINTINGS

The painting in South India has a long history in which many ruling dynasties have contributed their mite by extending patronage. During pre-Vijayanagara period, Pallavas and Cholas contributed their mite for the betterment of this fine art. During the Chola period it had reached its zenith and produced masterpieces. The notable examples are from Bṛihadīśvara temple at Tanjavur.[1] Afterwards there was a set-back which might have been due to the unsettled political conditions in South India. It is during the 14th cent. after setting right the political turmoil in south, that the Vijayanagara kings started patronising every branch of art, including painting. Due to the magnanimous encouragement of the Vijayanagara kings, a sudden revival took place in painting. Especially the great monarchs like Krishṇa Devarāya and his brother Achyutarāya, who were well versed in many branches of fine art, extended full support and help that created masterpieces in the field of art and architecture. The glory of Vijayanagara painting was sung by many foreign travellers[2] and dignitories who visited the region. Whatever was created in perishable materials like wood, canvas and silk has already been lost. Those which were done on permanent material like temple walls and

ceilings are preserved, atleast to some extent, publicising to the present world the wonder that was the Vijayanagara empire in the field of painting. Such centres are very few when compared to the vast extent of their empire.

In addition to Lepākshī, numerous specimens are available in other monuments like the Sangīta maṇḍapa of Vardhamana Jaina temple at Tirupparattikunram near Kanchipuram, Varadarājaswamī temple at Kanchipuram, Virūpāksha temple at Hampi, Vishṇu temple at Tadapatri and Sompalle, Śiva temple at Kalahasti, Uchayappa Matha at Anagundi and fragmentory evidences at many other places like Tirupati, Tiruvannamalai, Chidambaram, Śrīrangam Tiruvattur, etc.[3]

Of the above sites, the Jaina paintings available in the Sangīta maṇḍapa of Vardhamana temple at Tirupparattikunram built by Irugappa, a minister of Bukka-II in 1387-88 A.D., represents the early phase of Vijayanagara painting containing some classical traditions.[4] In the order of chronology, the magnificent series of paintings executed on the ceiling of the mukha maṇḍapa in Virūpāksha temple at Hampi come next in order which are datable to 15th cent.[5] The rest, at various sites as referred to above, including Lepākshī, fall in the third phase datable to 16th cent. Among these, the paintings

of Sompalle and Lepākshī have a greater affinity in many respects and are better preserved than the rest. Probably the same family of painters had been employed at both the places.[6]

As in the case of other arts, in the field of painting also, the Vijayanagara artists have borrowed many motifs from the works of their predecessors, especially from the Cholas, However, they transformed these into their own style and established a new trend or a style, which is followed by their successors like the Nāyakas and other ruling dynasties in South India during 17th cent.

<u>The technique</u>

The Sanskrit word 'Chitra' generally means painting but also denotes an image.[7] Suprabhedāgama says that mural paintings and the paintings on cloth and board were in vogue from early times in India.[8] From time immemorial man has selected either wall or ceiling surfaces of his abode as working space for painting. The rock paintings and various murals of world famous sites of Ajanta, Ellora, Tanjore, Lepākshī etc., were executed only on the walls and ceilings. Generally the wall painting is termed as mural or fresco painting, but technically they differ from each other.[9] Every painting needs a base. Its preparation is technically called Bhūmībandha.[10] Different types of

paintings require different kinds of background. Each involves an elaborate process right from the selection of the base, collection of material, processing and preparation of plaster and its application, etc. Samarāṅgaṇasūtradhāra has given an elaborate description regarding the preparation of Kuḍya Bhumibandha (background on wall). After levelling the surface of the wall or rock, it was made rugged or toothed in order to catch the base material firmly. The material so far used for the base is either clay mixed with herbal elements or the lime plaster. Paramasivan, who has done considerable scientific analytical study of paintings of different periods, says that lime plaster was predominantly used in the South Indian paintings.[11] He calls this technique as Fresco-Secco or painting in lime medium on plaster. It consists of mixing the pigments with the lime water and applying it on the dry plaster on the wall. The same technique is adopted at Lepākshī. It is in contrast to Fresco-buono or true fresco or painting at Fresh,[12] according to which the paintings were done on wet plaster and thus pigments get embedded in the plaster and well-fixed. These are more durable and less prone to damage. Whereas in the case of fresco-secco, the durability is comparatively less and pigments do not go much deep into the surface and look normal in brightness. According to Paramasivan,[13] Vijayanagara plaster is thin, measuring 2.4 to 3.00 mm.

in thickness, consisting of three layers - at the bottom a rough lime plaster of 1.5 mm. thick, then a smooth plaster of 0.06 mm. with paint film thereon. From the analytical study, it is also clear that the Vijayanagara artists have taken every care in removing all the impurities like various salts etc. from the lime. They might have used pit lime i.e., lime well-soaked in water in a pit for longer period[14] and after removal of soluble impurities, shaked well. To set the plaster well, some inert material like fine sand was also used by the Vijayanagara artists. After the plaster got dried, the pigments were ground in lime water and applied. In this Fresco-secco technique, the artist can do his job leisurely and slowly. A close study of the plaster at the damaged portion of the painting in Lepākshī temple has confirmed the above facts.

The places of paintings

The traces of paintings available on the various parts of temple suggest that the entire ceiling of the buildings and walls of certain main shrines were profusely painted during its hey-days, most probably during the palmy days of Vijayanagara kings when Virupaṇṇa was administering the surrounding country as one of the chiefs of Achyutarāya Mahārāya. After the downfall of Vijayanagara empire, its maintenance was neglected, no

patronage was extended and it remained neglected for a long period. Due to the utter negligence and ravages of nature, most of the paintings got completely damaged to a great extent. At present, the Nāṭya maṇḍapa, including the beams and cross bars, the ceiling of outer verandah all around the inner enclosure, the entire Mahā maṇḍapa including Śayanāgāra, the walls of Veerabhadra and Ramaliṅgeśvara shrines, the Mukha maṇḍapa of Raghunātha shrine, contain some of the beautiful paintings. They are grouped respectively as A to E in the enclosed key-plan (Fig. IV). Among these, nearly half are completely or partly damaged and whose identification is very difficult at present. The Somavāra maṇḍapa in the south-western corner contains some colour diagrams painted on the cornice signifying that it was once profusely painted which today reveals nothing but ashy water-stains.

The paintings are done mostly on the ceiling and to some extent on the wall surfaces of the main shrines. On the ceiling, the open space in between the horizontal beams is converted into long rectangular panels.

The subject matter is varied and can broadly be divided into :

I. Scenes from epics and purāṇas

II. Legendery stories.

III. Various gods and goddesses.

IV. Secular themes and

V. Miscellaneous.

I. SCENES FROM EPICS

1. Rāmāyaṇa

Certain scenes of Rāmāyaṇa are graphically depicted at the following places and panels. The outer verandah of Mahā maṇḍapa, western side and northern half contain certain paintings but are largely spoiled. The available details reveal that they pertain to Rāmāyaṇa theme. They start with Daśaratha being instructed by Vasishṭha to perform Putrakāmeshṭī yajña and end with the marriage of Rāma with Jānakī, thus covering the entire Bālakāṇḍa. It is depicted in three panels starting from south-eastern corner and ending in south-western corner.

Panel-B 4

It runs from south to north, and almost all details have completely peeled off. No scene could be identified except a little portion in the beginning, where a king, probably Daśaratha, is seen seated on Siṁhāsana and some ṛishis, may be Vasishṭha and others, seated in the opposite direction and revealing something to the king. Their hands are in explanation pose, i.e. (vyākhyāna).

Panel-B 5

This is a wide panel and the scenes are depicted

in three rows. In the first scene of the first row, a queen, may be Kausalyā, is shown seated on a high pedestal inside a long horizontal hall which is shown in the form of a rectangular maṇḍapa. She is accompanied by a group of female attendants, two of whom are standing in her front and four at the back. At the entrance outside, a dvārapāla or a gate-keeper is shown with a long stick in his hand on which he is leaning. He is wearing a high conical cap bent forward and his other hand is in a gesture indicating prohibition of entry into the apartment.

Scene-2

In the next scene again, another longitudinal hall or maṇḍapa is shown in which some yajna is being performed by the king and his queen, accompanied by several ladies and ṛishis on the right and left sides respectively. It may be the Putrakāmeshṭī-yajña being performed by Dasaratha and his queen Kausalyā. Again, outside the main gate, an attendant or a door-keeper is shown standing in the same style and in the same dress holding a long stick in his hand.

Scene-3

This is largely damaged having left few traces only, wherein Daśaratha is shown receiving a pot from ṛishis which possibly contained the divine beverage from the sacrificial fire, for its distribution among his consorts.

2nd row

This row runs from north to south.

Scene-1

In this scene, the three queens of Dasaratha - Kausalyā, Kaikeyī and Sumitra are depicted in their individual apartments, seated on cots. The other household articles like pots, pedestals and box-like articles are shown beneath their cots.

Scene-2

In this scene is depicted the distribution of the divine beverage or the prasādam by Daśaratha among his three queens.

Scene-3

The details of this scene are almost spoiled. Only some traces can be seen in which some infants are being blessed by some ṛishis.

3rd row

Scene-1

In this composition, the three queens of Daśaratha are again shown in their respective apartments. Outside their rooms each is guarded by a door-keeper, shown standing with a long stick in one of his hands.

Scene-2

In this scene, four boys are shown in simple dress

holding bows and arrows, standing in front of Daśaratha who is seated on a siṁhāsana, along with some ṛishis. The boys are wearing the lower garments upto the knee only and the upper garment is tied to the waist. Their long hair is tied into a knot at the back.

Scene-3

In this scene, two boys, may be Rāma and Lakshmaṇa having bow and arrow, are shown going along with a ṛishi may be Visvāmitra.

Scene-4

In this scene, the boys are depicted as fighting with Rākshasas and the sage Visvāmitra is shown standing at the back giving instructions to the boys.

Panel-B 6

This panel is also divided into three rows, each is again sub-divided in various scenes.

1st row

It is running from south to north.

Scene-1

In this scene, the boys are shown protecting the āśramas of ṛishis and the forest is realistically depicted.

Scene-2

In this scene, the boys are depicted walking in the forest and among hills. They are accompanied by sage

Viśvāmitra, probably going to attend Sītā's svayaṁvara in Mithilā.

Scene-3

It is completely peeled off; no details are available.

2nd row

Scene-1

In this composition, the court of Janaka is shown, where he is shown seated on a siṁhasana in rājaleelāsana along with his daughter Jānakī and other ladies. The other members of the retinue are shown seated in their respective seats and looking at the boys who have entered the court along with Viśvāmitra. He is being led by an attendant towards the king.

Scene-2

In this scene, the court of Janaka is shown, where he himself and his family members are also shown seated. On the opposite direction, it seems Viśvāmitra is seated and Rāma and Lakshmaṇa are standing. Meanwhile, a bow of gigantic proportions in the form of a crescent is being brought by several people on their heads. It is the famous Śiva dhanus.

3rd row

Starting from north.

Scene-1

In this scene a hall is shown completely filled with several kings and their attendants, where king Janaka and his family members are also shown seated. Rāma is shown standing and in his hands the above dhanuṣ is depicted broken into two pieces.

Scene-2

Here, Sītā is being carried in a palanquine accompanied by a large force, holding swords and other weapons. The scene is beautifully depicted, but unfortunately most of the details have disappeared.

Scene-3

This is the last scene in which the marriage of Rāma with Sītā is depicted, which is attended by a host of ladies. Thus ends the Bālakāṇḍa. Some of the scenes of the Rāmāyaṇa are also depicted on the ceiling of eastern verandah of Mahā maṇḍapa. The ravages of time and nature have caused a great damage to the paintings on this part of the building and only traces are left. They are marked in the enclosed key-plan as panel-B 1 and 2.

Panel-B 1

This panel is largely damaged; only some glimpses can be seen. They are :

Scene-1

A king is seated on a pedestal. He is wearing a

kirīṭa and Vaishṇava marks on his forehead. At his back; a lady is shown standing with long hair tied into a bundle and with her face turned back. In the opposite direction, a male in vyākhyāna mudra (only hand is visible) is depicted.

Scene-2

In this scene, a male having his hair-dress tied into a central knot is shown. He is being instructed by a sage.

Panel-B 2

In this panel there are three scenes running from south to north.

Scene-1

It is in the south-western corner, in which a male with jaṭābandha is seen moving in the woods. He may be Rāma.

Scene-2

This is the central scene of the panel in which a king is shown seated on siṁhāsana and discussing with two more people, who also are wearing kirīṭas and accompanied by an attendant with a cap.

Scene-3

In this scene, the same person who is seen earlier in the woods, is now shown mounted on a chariot, accompanied

by several charioteers, foot soldiers (infantry) and also horsemen (cavalry). They are all wearing different kinds of helmets and arms, long swords, circular shields and various other weapons like bows and arrows, spears, etc. The horses are caparisoned and mounted by male with helmets. The chariots are decorated with flags. The remaining portion is completely damaged.

Panel-C 15

It is situated on the eastern side running along the eastern enclosure wall. It is largely damaged and only traces are available. From the available traces, it is evident that they pertain to Rāmāyaṇa which is partly visible on the other side of the wall. Some portion of the same is being covered by the partition wall. The traces of some figures are visible. This panel indicates the scene of abduction of Sītā by Rāvaṇa and a fight in between Rāma and Rāvaṇa, in which several chariots are depicted.

Panel-A 9

This is the last panel depicted in the western half of the Nāṭya maṇḍapa ceiling, short in size, similar to panel No.1 on the opposite end, depicting some scenes from the Rāmāyaṇa. Unfortunately, a large portion of it is spoiled. The remaining portion in the northern half represents Rāma's Paṭṭābhishekam or coronation ceremony.

He is shown in seated posture, with green complexion, facing south, where Hanuman is shown seated. Next to him is a ṛishi, probably Vasishṭha, the family priest, who is performing the function. His hands are in vyākhyāna pose. To his right, other persons wearing kirīṭas, most probably his brothers, are shown standing. On his left, Sītā is shown seated and sharing the same pedestal or āsana. On her left, several monkey gods with their consorts, wearing kirīṭas, are shown standing in the añjalihastas. They are all in human form except the face, wearing various ornaments and costumes of different colours. The female monkeys are having their hair dressed into buns of various shapes and styles. It is really an interesting scene and the artist has presented it with merit and skill.

2. Themes from the Mahābhārata

Panel-A 1 - Draupadī's swayaṁvara

It is a story from the Mahābhārata shown in three scenes in the eastern extreme end of the maṇḍapa. The story runs from south to north. The entire panel measures 5m. x 1.30 m.

Scene-1

It is depicted in the extreme southern end in which the Kalabhairava form of Siva is shown standing in dvibhaṅga pose inside a siṁhalalāṭa frame. He is having

eight arms, holding various weapons and also a severed human head in one of his right hands and a bowl in the left front hand. Though his headgear is shown with flaring jaṭās and having side tusks, his face is peaceful. A dog which is trying to reach the severed human head is also shown in his right side. Two males are shown, of whom one is of fair complexion and wearing a kirīṭa and another comparatively[15] short in stature, black in colour and wearing a sort of cap with central projection, may be an attendant of the former. He is in añjali pose. The person in yellow may be the king Drupada, who is worshipping his family god before the initiation of swayaṁvara function which is depicted in the next scene.

Scene-2

In the centre, king Drupada is shown seated in sukhāsana pose on a pedestal with his daughter seated on his folded lap. He is wearing Kirīṭamakuṭa on his head, various ornaments at the neck, ears and hands. He has yellow complexion like his daughter and he is seriously looking at the performance of Arjuna, who is trying to shoot an arrow at Matsyayantra. His daughter Draupadī is shown comparatively short in stature, very young in appearance, resembling a teenaged girl, wearing few ornaments on her body and a white saree printed with flowers. She has turned her face to left where her mother and a female attendant are standing. The lady

standing by the side of the king is also shown in yellow complexion, while the other is black in colour, wearing few ornaments and holding something in her right hand which is raised up. The ladies are shown with slim waists, wearing sarees of different designs and various ornaments at neck, nose, ears, hands and legs, Their hair are tied into a heavy protruding bun at the back. They are shown in profile, wearing vibhūti on their fore-heads. In the same scene, at the foreground of Drupada, Arjuna is shown trying to shoot at the matsyayantra on the top while looking down into the water.[16] He is yellow in complexion wearing a kirīṭamakuṭa, pūrṇoruka and various ornaments. By his right side, another god is shown grey in colour, wearing a kirīṭa on his head and having Vaishṇava marks on the fore-head; his left hand is in sūchita-hasta indicating something at the top to Arjuna while turning his face to left. He may be Kṛishṇa, who is also present in the next scene.

Scene-3

It is a marriage scene of Arjuna and Draupadī. Here, she is shown wearing another saree with design in black and white. The other figures in the scene include, Kṛishṇa in grey complexion, Drupada and his wife in yellow complexion, several gods wearing kirīṭas. All are shown with mustaches. One of them is having a beard; he may be Dharamarāja. Most of them are shown with one of

their hands in chin-mudrā. The panel is given a border decorated with floral design. The hanging garlands and pendants from the top and perforated windows at the sides may indicate that the function is taking place inside a maṇḍapa or a building. The background of the panel is in red ochre.

Panel-A 4

It is a long panel covering all the four sides of the central square depicting the famous Kirātārjunīya[17] story which seems to be one of the favourite themes of Vijayanagara artists and is depicted both in sculpture and painting, twice in this temple and also at many other Vijayanagara sites.[18] This panel is a lengthy one starting from south-western corner of the square and encircles the square in clockwise manner and ends at the same corner. In the middle of the panel certain scenes are fully damaged and nothing can be made out.

Scene-1

King Dharmarāja is shown seated on siṁhāsana, holding a long uttarīya in his left hand. His face is completely spoiled. He is accompanied by his brothers, three standing at his back of whom Bhīma is shown black in colour, while in his front Vyāsa Maharshī is seen seated on a high pedestal. His left hand is in vyākhyana-mudrā. He is decked with various ornaments and his body

is covered with a costly uttarīya. His hair are arranged in jaṭās tied into a bundle at the side. He is seated in sukhāsana accompanied by another saint standing at the back. Vyāsa is shown in black complexion, while the latter in brown.

Scene-2

In the centre, Dharmarāja is shown seated on siṃhāsana in Rājaleelāsana. His right hand is in sūchita-hasta giving instructions to his brother, Arjuna, who is standing before him with añjali-mudrā, holding a long bow (Gāṇḍīvam) and wearing kirīṭa. The other three brothers, including Bhīma who is shown in black, are standing at the back and bidding farewell to their departing brother with raised hands. The details of the faces of these figures are spoiled.

Scene-3

In this scene, Arjuna is shown starting on his journey to north, to Himālayas or Indrakīlādri. According to Bhāravī,[19] a yaksha named Guhyaka led Arjuna to Indrakīlādri hill and he himself informed this to Indra. But in this panel, two males are shown with tufts, one in black and the other in white complexion, holding umbrellas. They are decked with various ornaments, wearing dhōti and an upper garment (uttarīya) tied to the waists and are evidently have a discussion with Arjuna. They may be yakshas who appeared in the form of cowherds.

Two cows are also shown in between.

Scene-4

On the way, before reaching Indrakīlādri hill, the place of his penance, Arjuna might have come across several places of religious importance. Here in the first instance he is shown worshipping a Śivaliṅga in a temple. The temple is shown in the form of a square-maṇḍapa having an ekatala vimāna, in which a Nandi is also shown seated. He is standing in añjali-mudrā. Face and other details are spoiled. The temple architecture and its location on a hill is conventionally shown by the artist. The hill is shown in the form of piled up stones.

Scene-5

In this scene Arjuna is shown worshipping Bhairava, a form of Śiva with flaring jaṭās, with four arms, holding a sword and trident in his right and left hands and profusely decorated with various ornaments all over the body. Arjuna is in añjali hands wearing kirīṭa-makuṭa and the hair in plait are left hanging at the back. Along with him a tribal lady is also shown standing on the other side of the god. She is wearing a lower garment, a sort of skirt upto the knee only; her hands are disproportionate, ear lobes are very big and wearing white rings. She has a pot-belly.

Scene-6

It is partly spoiled, some traces of it could be seen in which a temple is shown with a Śivaliṅga and a Nandi. Here again, Arjuna, with a bow on his shoulder, is shown paying homage to Śivaliṅga with añjali-mudrā. On the other side, two males and two females are also shown worshipping the same Śivaliṅga. The details of the figures are peeled off.

Scene-7

In this scene, Indra is shown seated on a pedestal in Rājaleelāsana having three male attendants at his back. One of them is holding a chowry or fly-whisk and others are holding weapons of wavy-edges. In his front, a ṛishi with long jaṭās is seated and with hands in vyākhyāna pose. They may be discussing the news of Arjuna's penance on the Indrakīlādri hill.

Scene-8

In this painting also Indra is shown seated on a high pedestal holding two thunderbolts (vajras) in his upper hands. He is accompanied by three of his attendants, standing at his back. A ṛishi is seen standing and explaining something to Indra. In the extreme western-end of the scene, a maṇḍapa of four pillars having a śikhara of four-talas further decorated with flowers and flags is shown. It may be Indra's palace stylistically presented.

On its left, trees and hills are also shown in conventional style.

Scene-9

This is completely damaged. It may be a scene where Arjuna is making penance and Indra appears first in the form of an ascetic and enquires about his aim in doing tapasyā. At the far end, towards east, Arjuna is shown standing with bow and arrow in his hands. His hair is arranged in jaṭās tied into a bundle at the right side.

Scene-10

In this scene, Indra appears before Arjuna (Pl.XIV) in his true form with thunder-bolts in his two hands. A rjuna receives him with añjali-mudrā and also suggestions to get the powerful weapons Pāśupata from Śiva. He takes leave of him by prostrating. In the same scene, after taking leave of Indra, Arjuna is shown walking into the woods for starting severe penance. He is shown with jaṭā-bandha type of hair-style holding the Gāṇḍīva and arrows. Interestingly, Arjuna is shown in three different colours and costumes. When he is prostrating he is wearing jaṭāmakuṭa type of head-gear, while in the other two, jaṭābandha type of hair style and different costumes on three different occasions, but at all the places, he is shown holding the bow and arrows constantly.

Scene-11

In this scene, Arjuna is shown with long jaṭās and a flowing beard standing on one toe only. He is doing penance in a secluded place, in a valley in between high hills and woods which are stylistically represented. He has kept his Gāṇḍīva and arrows aside near a tree and performing severe austerities.

Scene-12

This is depicted in the northern-eastern corner of the square, where Śiva is shown seated in sukhāsana on a pedestal decorated with a series of vyāḷas in different postures, similar to those available on pillar facets in sculpture. He is wearing a jaṭā makuṭa headgear, has four arms; the upper hands hold a paraśu and mṛiga while lower ones are in abhaya and varada. A gaṇa is shown at his right leg, paying homage. On his left, three sages are shown with worried faces, probably because of the severe penance and austerities of Arjuna. At the same time, Śiva is shown giving abhaya with his lower left hand. He is accompanied by Vishṇu, Brahmā, Nandīśa and a ṛishi all standing while Bhṛiṅgī is shown singing and dancing with a veeṇa in his right hand.

Scene-13

In this scene, Śiva and Pārvatī are shown on their vāhana, the bull, accompanied by several gaṇas holding

various flags and umbrellas which are the marks of royal insignia. On the way, it seems, two ascetics or ṛishīs are shown welcoming them with añjali-hands and the others by prostrating on the way itself.

Scene-14

In this scene Arjuna is seen seated in deep penance on the top of a hillock which is shown conventionally in the centre of a thick forest. Due to prolonged austerity of years together, an ant-hill sprouted around him. Several snakes are shown playing on his body. It is also symbolically shown that flames are coming out of his body. He is shown in the midst of several trees, and his hair is in long jaṭās.

Scene-15

Here, Śiva and Pārvatī are shown wearing the hunter's dress made of leaves, as Kirāta and Kirātī. There are other gaṇas. At the same time an asura, called Mūkadānava, is asked to take the form of a ferocious wild boar with tusks at the sides. The hunting scene is graphically depicted by the artist. Some people are shown standing on the hill and some have taken positions on the nearby trees. Even Śiva and Pārvatī are shown standing on a high hill. Some dogs are shown chasing the boar. Then Śiva shoots an arrow at the boar which runs fast towards Arjuna who is in deep penance. Several animals and birds are

shown running hither thither and causing disturbance in Arjuna's penance.

Scene-16

When the ferocious boar is approaching Arjuna, he takes his Gāṇḍīva and shoots an arrow at it, instantly killing the animal. Then quarrel started between the Nara and Kirāta for the prey, and it leads to wrestling, in which, the Kirāta is shown fallen down and Arjuna is shown seated on him. Pārvatī, who is in Kirāti dress and seated on a high place, sees the black mark on the back of Arjuna which is the main cause of his Vijaya or victory. The entire scene is graphically and vividly depicted by the artist. While fighting, it seems Arjuna sees the third eye of Śiva and realises his mistake and begs pardon for his ignorance. But Śiva expresses his admiration for his bold attitude and strength.

Scene-17

In this scene, Śiva and Pārvatī appear in their real forms, mounted on the bull along with their gaṇas before Arjuna, and bestows upon him the prestigious weapons like Pāśupatāstra etc. Thus ends the story in the south-western corner of the square. The same story is again depicted on the ceiling of Mahāmaṇḍapa, marked as Panel-C 12.

In addition to the great epics, some purāṇic

scenes are also graphically painted on the ceilings of various components of the temple. They include :

Kṛishṇa as Vaṭapatraśāyī.

This is a long panel (Fig. IV, A2) much bigger than the previous one (A 1), measuring 9.5m. x 1.3 m., running parallel to the above, in the same direction and containing two different subjects of Vaishṇavite and Śaivite nature.

Scene-1

In the first half of the panel towards south, Kṛishṇa as Vatapatraśāyī is shown in reclining posture on a Pipal leaf, floating on the primordial waters. He is shown sucking the toe of his foot which was raised upto his mouth with both his hands. He is painted in green complexion and decked with numerous ornaments of pearls. Some scholars consider the figure as famous due to its bewitching eyes, but Sivaramamurti says " I found nothing so attractive about the figure or its looks. In face, it is one of the many specimens of indifferent workmanship".[20] Similar figure is also painted by Vijayanagara artists at Srirangam temple.[21] This aspect of god is being witnessed by five figures. From their head-gears, they resemble Devas and Ṛishīs. They are wearing dhotis as lower garment, various hāras of pearls and their hands are kept either in vyākhyāna or abhaya mudrā. They are five in number, standing three on the left and two on the right side of the god. The head-gear of one of the ṛishis

is peculiar. He is having a small beard and he wears pūrṇoruka in the form of a lungī, his right hand is in abhaya pose.

Śiva's marriage

This panel (Fig. IV, A3) is also of the same measurements as that of above (A2), situated to its west and representing the marriage scene of Śiva and Pārvatī, a favourite theme of Vijayanagara artist depicted several times, both in sculpture and painting in the same temple. It is painted in two scenes unlike the others referred to above. This panel runs from north to south.

Scene-1

It starts from northern and where Pārvatī is shown seated on a raised seat having cylindrical pillows at the back. She is accompanied by six maidens. They are all standing, holding either a fan, a chowry (fly-whisk) or some green plant which looks like sugar cane. Except one or two, most of them are richly ornamented. Except one, none of them are wearing any blouse. They are shown in different complexions - red, light yellow and brown. Four of them have their hair tied into a huge bun which, in some cases, is hanging at the back and in others is slightly raised up. Two of them have their long hair plaited and hanging at the back. Pārvatī is shown in green complexion having her hair arranged into a long plait. In her front side, there are two ladies, one is

seated and the other standing. Both are holding tamburās in one of their hands. The one who is seated is holding some palm-leaves in one of her hands, and some are lying on the ground. She may be a sooth-sayer, predicting probably her marriage with Śiva, which is shown in the next scene. The set up of the scene is quite natural, and composition of figures, their facial expressions, etc. are superb.

Scene-2

It is occupying three-fourths of the panel, in which nearly twenty-eight persons are graphically shown. In the centre, a marriage hall in the form of a maṇḍapa is conventionally depicted with a series of towers or gopurams, five in the centre and one on either side, probably on the entrances (Pl. XV,B). This is shown inside a fortified enclosure, which is having battlemented arches, (merlons of both round and pointed shapes). The maṇḍapa pillars are further decorated with plantain leaves and flowers. In the centre of the hall, Śiva and Pārvatī are shown standing, holding each others hands. In between, Śiva's vāhana, the bull is shown jubiliant with joy, looking at the new bride. On the right side of the couple, two ladies are shown holding plates containing flowers etc. On the left side, Brahmā is shown seated inside the pavilion in padmāsana and officiating as the priest at the marriage. On the right side of the bridal

pair, king Himavat and his wife in yellow and brown complexion, are shown standing in the act of attending the kanyādāna part of ~~the part of~~ the marriage. In addition, several gods and the ṛishis are shown witnessing the ceremony. Among these, on the left side outside the marriage hall the Ashṭadikpālas are shown standing with their usual attributes. Some of them are having four arms and others two. On the right, three ladies are shown holding a plate and others with raised up hands and blessing the newly married couple. On their right, Vishṇu is shown standing with four hands, holding usual attributes of śaṅkha and chakra, wearing the vanamālā - the ever-fresh garland of flowers extending beyond his knees. On his right, Sadāśiva[22] is shown with five-faces, ten-hands, holding both Śaiva and Vaishṇava attributes. All the five heads are shown with the third eye. To his right, several ṛishīs are shown standing wearing their long jaṭās in various styles and hands in different mudrās. Some of them are having a jaṭāmakuṭa form of head-gear. They may be Rājrshīs and other Brahmarishis with long jaṭās evidently tied into a bundle. One of them is holding a parrot in his raised hand. The panel has a wide border all around and festoons and pendants hanging from the ceiling. The panel is very interesting, elaborate and full of details. The same episode is briefly painted in scene-9 of panel-B3.

Scene-9

In this composition Śiva is depicted as Kalyāna-sundaramūrtī, marrying Pārvatī, the daughter of Himavat. He is wearing tiger's skin, jaṭāmakuṭa, having four arms holding the paraśu and mṛiga in his upper hands, while one of the lower hands is stretched forward and holding the hand of Pārvatī, who is shown very short in stature and modest in appearance. Brahmā is also shown officiating as priest at the marriage. Two maids are attending the bride. On the other side a ṛishi is also shown. The same form is also shown in sculpture in the Kalyāṇamaṇḍapa and also in the paintings of Nāṭyamaṇḍapa in detail.

Śiva and Pārvatī playing chess

This is also a fairly big panel (Fig. IV, A7) situated on the western side adjacent to panel (A 6) referred to above, running in the south-to-north direction depicting three scenes of which the last one on the northern end is not clear, as it is largely damaged.

Scene-1

This is a long scene, depicted in the southern half of the panel, consisting of nearly sixteen figures. The central figures are Śiva and Pārvatī seated on a pīṭha or a pedestal and playing the game of chess. They are depicted in profile. The chess-board is kept on a pedestal in the centre. They are accompanied by several gods and

rishis. On the right, there are five figures, of whom the Nandīśvara is shown in añjali hands standing immediately after Śiva and next to him two gods are shown wearing high jaṭāmakuṭas. One of them is of dark complexion but both are profusely ornamented. At the extreme end of the scene, an old man is shown with peculiar type of hair style, i.e., the hair is in hanging jaṭās with a central knot. His body is shown bent probably due to old age. He is preceded by a boy mendicant, holding a stick in his left hand kept resting on the shoulder and kamaṇḍalu or water pot in his right hand. His hair is combed into a long plait left hanging on the chest. He is wearing a kaupīna. The old man has kept his left hand resting on the boy's head and the other is in a mudrā. It seems he is requesting the nearby god to allow them to go near Śiva.

On the left side, immediately after Pārvatī, two lady attendants are shown standing, holding chāmaras in their hands and having bun type of hair-style. On their back, seven ṛishis, may be saptamahārshīs are shown in a line, standing. Their hands indicate gesticulation as if discussing among themselves. Some of them are having their hair in long jaṭās and some in jaṭāmakuṭa form of head-gear. They may be both, Brahmarṣhis and Rājarṣhis. Some are wearing ardhoruka and others pūrṇoruka.

II. LEGENDERY STORIES

The artist of the time has also incorporated some important legendery stories that were in vogue during 16th cent.

1. The story of Manunitīkoṇḍa Chola

It is a long panel (Fig. IV, Panel-A 10) running in east-west orientation, measuring 18.5 x 2 m. in the extreme north, adjacent to one on the northern side of the central square. It is painted with the famous story of Manunītikoṇḍa Chola, which is believed to have occurred at Tiruvallur wherein a monolithic car and a calf below it are represented.[23] It is graphically presented by the Vijayanagara artist in successive scenes in a row.

Scene-1

It starts from western end of the panel where, to some extent, the details of the scene are obliterated. From the remaining traces, it could be seen that there is a large maṇḍapa with pillars and enclosed by a high wall with merlons. It is the convention adopted by the artist in showing the king's palace wherever it occurred in the paintings. From the maṇḍapa or the palace, some persons, apparently looking like attendants of the king are glancing at the cart (ratha).

Scene-2

In this scene, a ratha (cart) of six wheels is being drawn by two horses which are stylistically shown as small when compared with the cart and the persons above. On the same cart, in the centre, a king with a kirīṭa accompanied by an associate who is also wearing a kirīṭa, and two bow-men, one each in his front and back, are shown standing. All, including the prince, are having the Śaivite marks on their forehead. The cart is shown flat, and below it a calf is shown being crushed under the central wheel, while the enraged and grief stricken cow is trying to stop the vehicle with full force with its front legs. At the same time, another prince with the kirīṭa is shown standing in the opposite direction and pointing out the mistake of the prince with his right hand. Another warrior, holding a long sword, is shown fallen down on the ground in front of the cart.

Scene-3

In this scene, king Manunītikoṇḍa Chola is seen seated on a high pedestal accompanied by a lady and a male, may be members of his family, wearing kirīṭas. In his front, a sage with a large jaṭābandha and accompanied by another pious man shown seated on a pīṭha and discussing a serious problem, is shown. There are two more royal dignitories standing at the back of the two pious people and hearing the discussion.

Scene-4

Here the cow is shown standing in front of the main gate of the king's palace, where a bell of justice is hung. The king is also shown standing and it seems he is hearing the complaint of the cow. The rare occasion is being witnessed by gandharvas and ṛishis from the sky.

Scene-5

In this scene, the king's court is depicted, wherein the king is shown seated as also several officials of the court, wearing conical caps in true Vijayanagara fashion. In the court, the cow is also present, probably revealing her grievance to the court. A court attendant, small in stature and with peculiar cap, is also shown.

Scene-6

It is again represents the king's court showing the king and other officials of the court seated. It seems, after prolonged discussions, a decision is taken regarding the nature of punishment to be inflicted on the prince, which is clearly depicted in the following scene.

Scene-7

Here, in the centre, the same cart which was used earlier by the prince is shown, on which the dead body of the calf is kept. The chariot is being drawn by

horses. The king and the cow are following the chariot. It is being driven by a charioteer who is standing on the chariot with a whip in his left-hand. The prince is made to lie down on the ground and is crushed beneath the wheels of the chariot. The celestials are shown flying in the sky and flowers are being showered.

Scene-8

In this scene, Śiva and Pārvatī appear mounted on their vāhana, the bull, accompanied by pramadagaṇas holding various chattras and flags as royal insignias. In the centre, the cow and calf are shown being blessed by Śiva. Next to them, the king Manunītikoṇḍa Chola and his wife in añjali hands are shown standing, accompanied by another male, may be the prince. But he is holding a fly whisk on his shoulder. Here Śiva is shown with two hands only. The happy occasion is being graced by the nymphs from the sky by showering flowers.

Bhakta Kannappa's story

It is a long panel (Fig. IV panel-C 13) running from south to north, parallel to Veerabhadra panel on its east. The beginning portion is completely damaged. The remaining portion is containing the following scenes.

Scene-1

In this, a Nāga-Śivaliṅga similar to the one carved

out of a monolithic rock, is depicted. It is being worshipped by devotees. In the same manner, several Śivaliṅgas are shown being worshipped by devotees, including a monkey. Another old monkey wearing a saree is shown worshipping a Nāga-Śivaliṅga. She is in a seated posture, while a pujārī is also shown in his true dress.

Scene-2

Here, a Śivaliṅga, which is having two eyes, is shown on a pānuvaṭṭam inside a temple, and being worshipped by several ṛishīs.

Scene-3

In this composition, Kannappa wearing an āṭavika dress is offering something to the god. He has also kept one of his legs on the pedestal or pānuvaṭṭam. He is wearing leaves on the head and waist, and a bow and arrows on the shoulder, and in addition he is also holding a sword and a spear.

Scene-4

In this scene, Kannappa is shown offering his own eyes to the god, when he saw blood from god's eyes.

Scene-5

In this composition, Śiva and Pārvatī are seated on their vāhana, the bull, and blessing Kannappa. Within

a limited space, the story of Kannappa is graphically painted with skill and efficiency.

3. King Muchukunda

He was a legendery king, a great devotee of Śiva and is credited with bringing from heavens the five images of Tyāgarāja (Somaskanda). His figure is depicted in the following panels :

Panel-D 2

It is on the southern face of Veerabhadra shrine. It depicts the figure of Muchukunda, who rendered great service to god Śiva and obtained a boon of eternal sleep.[24] He is seated in sukhāsana pose. Like Veerabhadra, he is holding a long sword. He is being worshipped by a group of ṛishis and devas. Since most of the details have faded, the details of the panel cannot be properly assessed. The same figure is also painted on one of the western cross-bars of central bay in the Nāṭya maṇḍapa (Fig.IV, panel-A 5). Here he is shown seated, having two faces and also being worshipped by two ṛishīs.

III. GODS AND GODDESSES

In addition to stories, several gods and goddesses of Hindu pantheon are vividly painted in individual panels. They are depicted on ceilings of various structures of the complex. Everywhere they are shown being worshipped either

by ladies, ṛishis and devas. This group can be divided into :

1. Śiva and his forms,
2. Vishṇu and his avatāras,
3. Other gods and
4. Goddesses

1. Śiva and his forms

In the paintings, he is predominantly depicted both individually and in the company of his consort, Umā. At times some of his forms are repeatedly painted. His forms include:

i) Śiva

In this aspect, he is always shown seated on a pedestal in sukhāsana pose being worshipped by either a group of ṛishīs or ladies. A better example of the same is preserved in Śayanāgāra in panel-C 2.

Panel-C 2

This is a long panel painted on the central portion of the Śayanāgāra containing only one scene in which Śiva is shown seated in sukhāsana pose and having four arms. The upper hands are holding the paraśu(axe) and mṛiga (deer) and the lower kept in abhaya and varada mudrās. Here also, the god is being worshipped by a group of ladies, eight in number, standing two on the left and six

on the right. All of them are profusely ornamented with varieties of hāras of mostly pearls and of various combinations. Their hair-style is in the form of a bun, which is further decorated with chains and flowers. Some of them are holding flowers and other pujadravyas in their hands. The style of their standing differs from person to person. Such figures are repeated in panels B 9, B18, C3 scene 3, C5, C6 scene 2 and D4. The last one is a wall painting. At the latter place, he is shown being worshipped by a group of ladies and men. In panel B9 he is shown seated on mount Kailāsa and being worshipped by gaṇas and a lady. In panel B18, he is shown standing, with four hands, being worshipped by a group of ṛishīs. On the top, some Gandharvas are shown flying in the sky and showering flowers on the deity. In panel C5, he is also shown standing and being worshipped by a group of ladies. In panel C6 scene 2, he is shown seated in Padmāsana. His face is peaceful, being worshipped by a group of six ladies, richly ornamented, may be from royal family.

ii) Devīsahitamūrtī

This is another favourite motif frequently depicted in the following panels.

Panel-B8

It is on the southern side of panel B7 depicting Umā-Maheśvara aspect of Śiva. It is also largely damaged.

The couple are sharing the same pīṭha or a pedestal, horizontal in plan. Śiva is holding a Paraśu (battle-axe) and mṛiga (deer) in his upper hands and the lower ones are not properly visible. He is wearing a panther's skin as ardhoruka and seated in sukhāsana pose. He is being worshipped by a lady standing at the right side with añjali hands and x by a ṛishi having long jaṭā and wearing a panther's skin in the form of ardhoruka. On the top, there are flying gandharvas on either side, showering flowers on the happy couple.

Panel-C1

It is the last panel in the Śayanāgāra situated at the eastern end, containing Śiva and Pārvatī seated on the same pedestal. They are flanked by five ladies, two on the left and the three on the right. They are in their usual decoration of hair-style and ornamentation. Some are carrying flowers and others pūjādravyas and a musical instrument like veeṇā or tamburā.

Originally the entire wall surface inside, including the granite-boulder which is serving as northern wall of the Śayanāgāra, were painted profusely; but now only the base plaster is remaining, while the paintings have disappeared completely.

The above form is also depicted in panel C3, scene 2 being worshipped by two ladies. The same theme

is painted in panel-C10 on its northern end in the central hall of the Mahā maṇḍapa. Both are sharing the same āsana and are being worshipped by devas and ṛishīs standing on one side and a group of the ladies on the other.

Panel-D1

A better example of the same aspect is depicted on the eastern wall of Veerabhadra shrine. Here the couple is shown seated in sukhāsana facing each other and accompanied by a group of ladies standing on either side. On the right side there are seven ladies richly ornamented and wearing different hair-styles, while on the left five ladies are shown holding pūjādravyas.

iii) Dakshiṇāmūrtī

This aspect of Śiva is vividly painted in scene-2 of panel-A7. In this scene, Śiva is shown as Dakshiṇāmūrtī, facing south, as a youthful teacher seated on the mount Kailāsa accompanied by old sages. He is seated on a tiger's skin under a banyan tree.[25] He has kept his right leg bent vertically and the left horizontally resting on the right knee. His hair-style is in flaring jaṭās (jaṭābhāra) decorated with an asura's head. His face is serene, the body smeared with ash and decorated with various beaded ornaments. He is wearing ardhoruka and uttarīya. He is having four arms, the right fore-arm

in vyākhyāna-mudrā and the back-arm holds a fire-pot, while the left upper hand holds a ḍamaru, the lower is in varada mudrā. He is accompanied by several ṛishīs with gods standing on either side. Some of them are holding various flowers in their hands. On the top right, gandharva couples are shown flying in the sky over Kailāsa. The above details of the painting clearly tally with the description of Dakshiṇamūrtī in a Chola inscription at Tanjore.[26] Another example of the same is depicted in scene 3 of panel-B3.

Scene-3 of panel B3

Here Siva is depicted as Yogadakshiṇamūrtī, i.e., as a divine teacher seated on the Kailāsa. The yogapaṭṭa tied over to his right folded leg with the waist, mark him as Yogadakshiṇamūrtī. He is having four arms, the upper ones holding a flame (agni) and a snake, while one of the lower hands holds a daṇḍa and the other rests on the knee in jñāna-mudrā. His hair is in jaṭābhāra style. On either side, there are ṛishīs standing. Some of them are Rājarshīs with jaṭāmakuṭa and some others have jaṭābandha type. Two of them, however, are wearing a peculiar type of hair style - one has kept the long jaṭās hanging and the other has tied the same in a loose knot at the top of his head. They are having a tiger's skin on their shoulders and a kamaṇḍalu in one of their hands. Some have kept their hands in añjali pose. This

painting is better preserved.

iv) Naṭarāja

This aspect is depicted at three places, of which the better example is painted in panel-A8 in Nāṭya maṇḍapa. It is a long panel, running parallel to the one described above, containing a single scene, depicting Śiva as prince of dance (Naṭarāja) accompanied by a host of gods and demi-gods, playing on various musical instruments. Unfortunately, the details are largely damaged and only traces remain at present. The god is shown in dancing pose, inside a makara-tōraṇa with a prabhāvali[27] all around. On the right side, all the devas, ṛishīs and aṣṭadikpālas are shown playing on various musical instruments. In the similar fashion, on the left side, several demi-gods are also shown playing on musical instruments of various types. Purāṇas say that during these dances, the whole congregation of gods, demi-gods and saints present themselves to render obeisance to Śiva.[28] This aspect of Śiva is hence named as Sabhāpatī, "the lord of the assembly" of gods.[29] On the top, several gandharvas are shown flying and witnessing the great dance. The entire scene is tastefully composed and painted, but unfortunately the colours and details have faded out leaving some traces only.

Scene-12 of panel-B3

Here Śiva is shown wearing a jaṭāmakuṭa decked

with half-moon and sun, having four arms, holding the kettle-drum (ḍamaruka) and flame (agni) in his upper hands. He is wearing a long garland of skulls, which is unusual in this form. He is accompanied by devas and ṛishīs on either side, one on the left and three on the right. This form of dance is named as bhujaṅgatrāsita.

The other example is in panel-C9. It is in front of the main entrance in Raghunātha shrine, where Śiva is shown as Naṭarāja performing the lāsya-type of dance. He is surrounded by several gods and ṛishīs paying homage by way of añjali hands. Two gaṇas are shown flanking and looking with great astonishment. There are six ṛishīs on his right and eight on the left. Some of them have tarjanī-hasta.

v) Ardhanārīśvara

This aspect of Śiva is depicted at two places. They are, Scene-8 of panel-B3. It is in the outer verandah of the Mahā maṇḍapa. In this scene, a composite form of Śiva as Ardhanārīśvara is depicted, in which the left half of the figure is shown as Pārvatī wearing karaṇḍa-makuṭa and right half of the figure as Śiva with jaṭā-makuṭa. It is said that Maheśa appeared in this form before Brahmā when he felt his inability to understand the necessity of both the sexes for creation.[31] He is shown being worshipped by ṛishīs and devas. Another

example of the same is depicted in panel-C4 on the ceiling of Mahā maṇḍapa at the north-eastern corner of Pārvatī shrine, where the passage into Śayanāgāra takes right turn. Here the right side of the figure represents Śiva and the left Pārvatī. Śiva wears a tigher's skin as ardhoruka, while Parvati wears pūrṇoruka upto the ankles. They are being worshipped by a group of devotees, four on the right and six on the left. Among them sages wear leopard skins, while ladies wear usual dress and ornaments.

vi) <u>Lingodbhavamūrtī</u>

It is depicted in scene-1 of panel-B3. This is the first scene in the eastern extreme end of the panel. It is depicting Śiva as Lingodbhavamūrtī where a Śiva-liṅga is shown on a pānivaṭṭam and from the back of the same Śiva is shown emerging. He is having four arms, the upper ones hold a paraśu and agnī, while the lower are in abhaya and varada mudrās. On the left, a priest is shown in his usual dress and attire. He is facing some royal devotees among which a male is wearing a high conical cap. He is accompanied by his female counterpart and also an attendant and seems to be offering pūjā to the god. On the right side, four ṛishīs wearing both jaṭābandha and jaṭāmakuṭa type of head-gears are shown standing with añjali pose. But there is no depiction of either Brahmā or Vishṇu.[32]

vii) <u>Andhakāsurasaṁhāramūrtī</u>

This aspect of Śiva is painted in scene-2 of panel-B3. In this composition, Śiva is shown trampling the asura Andhakāsura, who is shown having two long horns and being crushed under the feet of Śiva. He is dancing piercing the trident with full strength by holding it with his fore-arms into the back of the asura and holding paraśu and agni in his back arms. The same aspect of Śiva is also carved in sculpture on one of the pillars of the Mahā maṇḍapa. On either side, several devas and ṛishīs are shown standing in añjali-hastas. Most of them are wearing jaṭāmakuṭa type of head-dress and some with kirīṭamakuṭas. One of them is having a jaṭābandha type of headgear. A few of them are wearing a long uttarīya on the shoulders with ends left hanging at the sides. Śiva is also wearing a jaṭāmakuṭa type of headgear and decked with various ornaments on various parts of his body.

viii) <u>Chaṇḍeśānugrahamūrtī</u>

In this scene (Fig. IV, panel-B3, scene-4) Śiva is shown as boon conferring lord, Chaṇḍeśānugrahamūrtī, as giving away one of his weapons (paraśu) to his devotee. The famous sculpture at Gangaikonda Cholapuram shows Śiva adorning devotee's head with a garland of flowers.[33] But here the Vijayanagara painter has used his imagination and depicted Śiva in an entirely new anugraha form. It

is different from other examples elsewhere. A gaṇa between the two figures is shown blowing a long trumpet announcing the great gift to the devotee. Śiva is shown wearing high jaṭāmakuṭa and an ardhoruka, a long garland of skulls (= muṇḍamālā) and a tiger's skin. He is holding sāraṅga (deer) and paraśu in his upper hands, and with one of his lower hands is offering paraśu to Chaṇḍesa and the other is in dānamudrā. A number of devotees are shown on either side standing.

ix) Bhikshāṭanamūrtī

In this composition (Fig. IV, panel-B3, scene-5), Śiva is shown as Bhikshāṭanamūrtī, moving in the woods, accompanied by a deer and a gaṇa and as one who is carrying a bowl on his head. He is shown with four hands, of which the upper two are holding (ḍamaru) and trident (triśūla) and one of the lower hands holds a kapāla.[34] On his left, two ṛishīs are shown standing, while on the right, two ṛishi-patnīs are shown offering alms with a ladle. The beauty of the god made the ladies unmindful of their sarees falling down. Their hair-style is in the form of a huge bun. It is a true copy of the stone sculpture (Pl. VI, A) carved on one of the pillars in the Nāṭya maṇḍapa.

x) Hariharamūrtī

In this scene (Fig. IV, panel-B3, scene-6) a

composite form of Śiva as Hari-hara holding respective attributes is depicted. On his left, a royal devotee is shown paying homage to the god, while a purohita or a priest is offering worship to the god. On the right, a host of gods and ṛishīs are shown paying respects to god. One of them is holding a book in his hand.

xi) Chandraśekharamūrtī

In this composition (Fig. IV, panel-B3, scene-7), Śiva is shown standing, having the right leg firmly placed on the pedestal and the left slightly bent. He is having four hands, holding a paraśu (axe) and mṛiga (deer) in his upper hands, while the lower ones are kept in a peculiar pose near his chest. He is wearing a jaṭāmakuṭa form of headgear. He is having the third eye. In his front, a young male in añjali-hasta is standing, whose long jaṭās are in jaṭābandha style tied at the back. On his left, a lady is shown standing and holding something, may be a fly-whisk in her left hand, while the right hand is stretched straight downwards. She is having her hair formed into a huge bun at the back. The position of forearms of Śiva suggests that he is offering something to the person standing in his front. He might be Chandraśekhara.[35] The same aspect is again repeated in scene-14 of the panel-B3. Here he is shown being worshipped by devas and ṛishīs. There are some Vidyādharas shown flying in the sky showering flowers on him.

xii) Tripurāntakamūrtī

In this scene (Fig.IV, panel-B3, scene-10), one of the raudra forms of Śiva as Tripurāntaka, is depicted. He is shown standing in ālīḍhāsana on a chariot, which is having the moon and sun as its wheels. On his order, several gods have co-operated with him in his fight against the formidable enemy, i.e., the three asuras of three cities, who have become a nightmare to the devas and ṛishīs. Accordingly, Vishṇu took the form of an arrow, which is graphically shown cutting the three forts at the centre and made them topsy-turvy. The Sumeru hills has become the bow and the great serpent Vāsukī became the string of the bow. Brahma is seen seated as the charioteer. Śiva is also holding the paraśu and deer in his upper hands. The headgear is jaṭāmakuṭa. He is wearing an ardhoruka and also some ornaments. The ṛishīs and devas are shown standing on either side, and advising the Lord by way of hand gestures. It is one of the most important compositions the Vijayanagara artist has produced at Lepākshī.

xiii) Gaṅgādhara

In this scene (Fig. IV, panel-B3, scene-11), Śiva is shown as Gaṅgādhara in the attitude of appeasing Gaurī (Gaurīprasādhaka). In the words of Sivaramamurti "it is one of the finest if not the best of the paintings available at the site". He also states that "it is a

very delicate theme delicately worked". In this there is a happy blend of action and repose, anger and calm, also of the straight line and the curve in the lines that form the rhythmic outline of the composition in the simple samabhaṅga of Pārvatī and the complex tribhaṅga of Śiva that already appears to have stepped into the boundary of atibhaṅga.[36]" In this famous creation, Siva is shown appeasing Pārvatī who is not happy of Śiva's action in bringing Gaṅga as her co-wife. At the same time Gaṅga is shown flowing from Śiva's head as a big stream containing fish, flowers, snakes and other reptiles. In the same composition two ladies are shown standing on the left attending Pārvatī while six ṛishīs are on the right. It is really a masterpiece of creation by Vijayanagara artist.

xiv) Vṛishabhārūḍhamūrtī

He is depicted in scene-13, panel B3. In this scene, Śiva is shown riding on his vāhana, the bull, along with his consort Pārvatī, who is seated at his back and holding a lotus flower in her hand. The bull is shown resting with one of its front legs on the head of a gaṇa. The same is carved in sculpture in the Nāṭya maṇḍapa and also in Kalyāṇa maṇḍapa. Śiva is shown with four arms, holding the usual attributes of paraśu and mṛiga in his upper hands, while one of the lower hands is in abhaya pose. He is accompanied by several gaṇas and also some flying gandharvas in the sky, showering flowers. The same

aspect of Śiva is repeatedly shown in many panels (A4, A10 and C13) as a part of the story.

xv) Sadāśiva

This panel (Fig. IV, panel-B14) is in the verandah, east of the panel B13 depicting Sadāśiva aspect of Śiva. He is seated in padmāsana with his face in peaceful countenance and wearing a jaṭāmakuṭa headgear having six hands, holding five pots or kalaśas representing the five aspects of Śiva.[37] The two pots in his upper hands are being emptied on his head, the middle hands hold two pots and fifth one is held with his two lower hands. The pots are red in colour decorated with white criss-cross lines. He is wearing a panther's skin as ardhoruka and also a vanamālā. There are ṛishīs on either side. The one on the left is with añjali-hasta, while the right is having a long jaṭās, having Vaishṇava mark on his forehead and his left hand is kept in chin-mudrā, praising the attitude of Śiva. Above, on the top right, a flying ṛishī is showering flowers on the god. This aspect of Śiva is also carved in sculpture at two places.[38]

2) Vishṇu and his avatāras

Like Śiva, Vishṇu is equally represented in various panels at many places of the temple. His various avatāras are graphically depicted in the mukha maṇḍapa of Raghunātha shrine and also in the outer varandah of Mahā maṇḍapa.

i) Vishṇu

It is in the western half of the panel (Fig. IV, panel-C6, scene-3). The figure of Vishṇu is in samabhaṅga. He is having four arms, of which the upper hands carry chakra (wheel) and śaṅkha (conch), while the lower are in abhaya and varada mudrā. He is also being worshipped by a group of royal ladies, standing two on the left and four on the right. All are richly ornamented and neatly dressed with hair combed into a sort of huge bun decorated with chains and flowers.

ii) Narasiṁhāvatāra

In this panel (Fig.IV, panel-E1) lion incarnation of Vishṇu is painted. He is shown in sukhāsana pose. He is flanked by ṛishīs and devas on either side, praising the god. The left half of the panel is damaged. He is not in the act of tearing the entrails of the formidable demon Hiraṇyakashyapa but his face is peaceful. It may be a yoga form of Narasiṁha.

iii) Paraśurāmāvatāra

In this panel (Fig. IV, Panel-E2), Paraśurāma is painted. The panel is very much damaged. Paraśurāma is shown without kirīṭa and seated on a pedestal. He is having a simple type of hair-style. No other details are available.

iv) Rāmāvatāra

Half of the panel (Fig. IV, panel-E3) is spoiled, only the other half remains. It depicts the Rāmāvatāra of Vishṇu. He is in a standing pose and having two hands only. He is being worshipped by devas and ṛishīs. Instead of Kirīṭamakuṭa, he is wearing jaṭāmakuṭa, which is again a rare feature of the god.

In one of the panels (Fig.IV, Panel-B15) of outer verandah of Mahā maṇḍapa, Kodaṇḍarāma aspect of god is vividly depicted. It is on the eastern side of panel-B14. The panel is largely damaged leaving some traces which show the standing figures of Rāma in the centre and Lakshmaṇa and Sītā on his right and left respectively. They have long bows on their shoulders, marks on their foreheads, long vanamālās and other ornaments. Rāma is shown in dark complexion, while Lakshmaṇa in yellow. Sītā is shown wearing a black blouse. On the right side, near their feet, there is a seated figure, not much visible; he may be Hanumān. Unfortunately, the longer part of the panel is damaged, otherwise it would have been the best illustration of Hindu iconography.

v) Krishṇāvatāra

This panel (Fig.IV, Panel-E4) was originally painted with Krishṇāvatāra of Vishṇu, but now only some traces of it remain. There are the figures of attending ṛishīs and

and devas standing on either side. On the ceiling of the outer verandah of Mahā maṇḍapa, some aspects of Krishṇāvatāra are painted. They include :

vi) Veṇugopala

This panel (Fig. IV, Panel-B11) is on the southern side of the verandah, east of panel B10 depicting the Veṇugopāla form of Vishṇu. He is in standing pose, putting his legs in crossed manner, of which one is firmly kept resting on the ground, while the other slightly bent (kuñchitapāda). He is having four hands, of which the upper hands hold a śaṅkha and chakra, while a lower one holds a flute. There are trees on either side, suggesting that he is in a forest. He is surrounded by a group of shepherds in their casual dress, wearing kambalis of different designs[39] and colours on their heads, holding sticks in their hands. Their cows are also shown by their side. There is another cowherd wearing a turban type of head-dress. He is also holding a stick; at the same time the hands are kept in añjali hasta pose. Among the worshippers, there are ṛishīs with raised hands and wearing jaṭābandha type of hair-style. On his left, there is another ṛishī wearing a jaṭāmakuṭa headgear praising the god with vismaya-hasta.

vii) Kāliyāmardana

This panel (Fig. IV, Panel-B16) is on the eastern

side of the panel B15 depicting Krishṇa as Kāliyāmardana, one who is punishing the vicious Nāga Kāliyā. He is shown keeping his right leg on the hoods of the Nāga and the left on the body, while holding the tail with his left hand. The serpent is magnificently drawn with details. There are four ṛishīs, two standing on either side, wearing different headgears - jaṭābhara, jaṭāmakuṭa and jaṭābandha types, probably representing various types of ṛishīs. Their hands are in various mudrās. Some of them wear Vaishṇava marks on their forehead. The god is wearing a long vanamālā.

viii) <u>Kūrmāvatāra</u>

In the panel (Fig. IV, panel E7) the upper half is human and the lower half is in tortoise form. He is in a sitting posture, having four arms holding śaṅkha and chakra in his upper hands and the lower ones are in abhaya and varada mudrás. He is flanked by ṛishīs and devas, two on each side. He is painted in grey colour against a deep red background, while white is used for decorating ornaments.

ix) <u>Matsyāvatāra</u>

In this composition (Fig. IV, Panel-E8) Matsyāvatāra is depicted. It is also half-human and half-fish, having four arms, the upper two hold śaṅkha (conch) and chakra (wheel), while the lower ones are in abhaya and varada.

As in the case of other avatāras, he is also being worshipped by devas and ṛishīs standing two on either side in añjali hands. Interestingly, the monkey god Hanumān is also shown worshipping the god. It is a rare feature. Two more avatāras of Vishṇu painted in panels E6 and E9 which are completely damaged and no details are available.

x) Lakshmīnārāyaṇa

This is a central panel (Fig. IX, Panel E5) in the hall depicting the Lakshmīnārāyaṇa form of Vishṇu. Here Lakshmī is seen seated on the folded lap of the god. He is in sukhāsana pose. His upper hands hold chakra (wheel) and śaṅkha (conch), while the lower ones are in abhaya and varada mudrās. He is being worshipped by the ṛishīs and devas, two on either side.

3) Other Gods

In addition to various forms of Śiva and Vishṇu several other gods are also depicted in painting both in individual and running panels. Such gods include :

i) Veerabhadra

He is frequently depicted in many panels that are executed on the ceilings of Nāṭya maṇḍapa, Mahā maṇḍapa and also on the walls of Veerabhadra shrines. He is represented both in seated and standing postures. Sometimes he is accompanied by his consort Mahākālī.

The best example is in scene-2 panel-C10.

Scene-2, Panel-C10

It occupies the central portion of Mahā maṇḍapa, wherein a gigantic figure of (7.7 x 4.3 M.) Veerabhadra is painted in standing pose. This is the largest fresco figure in Asia.[40] It is the most magnificent creation of Vijayanagara artist. Unlike the others, it is painted in profile. He is having ten hands, holding various weapons and attributes,[41] probably to suggest the enormous might of the god. The artist has shown some gandharvas and ṛishīs flying in the sky from the mid-region of the figure instead at the top, and showering flowers. The figures of Virupaṇṇa and his family members, who are shown standing on either side at his feet and offering prayers to their favourite god, look very small at the pedestal level suggesting abnormal height of the god. In panels C6, C7 and C8 executed on the ceiling of Mahā maṇḍapa he is shown seated and is being worshipped by a group of royal ladies and also rishis and devas. The panel D3, which is a wall painting executed on the Veerabhadra shrine contains a seated form of the god being worshipped by a group of ladies. In panel-C8 he is shown seated, flanked by ṛishīs and female worshippers on one side and a group of female dancers and musicians on the other side. The latter are in action. In every panel the god is invariably shown holding a long sword in one of his hands. In panel-A5,

on the Nāṭya maṇḍapa ceiling both seated and standing forms of god are depicted. In panel A2 he is shown standing with his consort Mahākālī inside a makaratoraṇa. He is being worshipped by Virupaṇṇa and his retinue.

ii) Bhairava

This panel (Fig. IV, Panel-B13) is on southern side, east of the panel-B12 depicting a form of Bhairava in standing pose having four arms holding, khaḍga and ḍamaru in his upper hands, while the lower are kept in abhaya and varada mudrās. His head-gear is in jaṭāmakuṭa form with flames of fire all around. He is having a third eye, and in addition to his usual ornaments, he is wearing a long kapālamālā or muṇḍamālā. There is a dog on his left. He is accompanied by two mendicants or ascetics, one each standing on either side. The one on the right is praising the god with one hand kept in vismaya pose, and other in añjali-hasta. Their hair-style is peculiar the long jaṭās are tied into a central knot. He is also accompanied by a gaṇa having a jaṭābhāra hair-style. On the top there are flying gandharvas showering flowers on the deity. He is also depicted once again in scene-5 of panel-A4 as a part of Kirātārjunīya story, being worshipped by Arjuna.

iii) Gaṇeśa

This panel (Fig. IV, panel-B19) is on the eastern side of the panel B18 depicting a seated figure of Gaṇeśa

in the same style as that of a monolithic one carved on a granitic boulder in the vicinity. He is seated on a raised pedestal near which his vāhana, the rat, is also painted. He is being worshipped by several gaṇas, who are depicted in short stature with protruding eyes and curly hair etc. Some have flowing jaṭās. On the top, some gandharva couples are painted flying in the sky. Their hands are in vismaya-hastas.

iv) Aṣṭadikpālas

In this panel (Fig. IV, Panel-C10, scene-3) in a row, Aṣṭadikpālas are shown mounted on their respective vāhanas. From east to west they are Indra on elephant, Agni on ram, Yama on a buffalo, Varuṇa on a makara, Vāyu on a deer, Kubera on a horse, Iśāna on a bull and Niṛutti on a man. Similar to the Nāṭya maṇḍapa, the lower surfaces of entablature slabs were also painted with figures and floral designs once, but now, except some traces, no details are available.

4) Goddesses

They are shown sometimes in the company of their male counterparts and also depicted individually in seperate panels. They include :

i) Pārvatī

It is the last scene in the panel (Fig.IV, panel-B3, scene-15) wherein Pārvatī is shown seated in padmāsana on

a pīṭha holding a flower in her right hand, wearing a kucha-bandha (breast-band), Karaṇḍamakuṭa and other ornaments. She is shown in blue colour and is executed with grace and beauty.

ii) Nārasiṁhī

This panel (Fig. IV, Panel-B10) is in the south-west corner of the varandah depicting the female counterpart of Narasiṁhāvatāra of Vishṇu. She is having the lion's face, human body, wearing a green blouse and a saree, whose upper end is kept hanging on her shoulder. She is having two arms and is being worshipped by three ṛishīs, of whom two are standing on the right side and one on the left. One of the two, on the right, is wearing jaṭābandha hair-style and the other is having a jaṭāmakuṭa. The one on the left is wearing a jaṭāmakuṭa hair-dress and his hands are in anjali-pose. The Brahmaṛshi is paying homage to her by raising one of his hands. She is shown flanked by trees. This is a rare representation.

iii) Durgā

This panel (Fig. IV, Panel-B12) is on the eastern side of the panel B11 largely damaged, leaving some traces only. It is a form of goddess Durgā seated on a siṁhāsana or a pedestal on which a lion is painted. She is wearing a karaṇḍamakuṭa headgear and is accompanied by four ladies, two of whom are standing on either side. The one on the

extreme left is in black colour having a parrot seated on her right hand. There is overlapping of outlines of the features indicating that it was retouched subsequently. This feature is already noticed earlier in case of certain panels in the Nāṭya maṇḍapa.

iv) Mahishamardinī

This panel (Fig. IV, Panel-B12) is on the eastern side of panel B16 in the southern verandah. It is depicting Durgā as Mahishamardinī. She is piercing a long trident (triśūla) into the body of Mahishāśura. Her vahana, the lion, is shown on her left. She is wearing Karaṇḍamakuṭa headgear and a breast-band (kucha-bandha) and ornaments. It is a proto-type of the sculpture carved on one of the pillars of the mahā maṇḍapa. There are both devarshīs and brahmarshīs, two each standing on either side, wearing jaṭāmakuṭa and jaṭābandha type of hair styles and with hands in añjali. On the top right, there is a flying gandharva showering flowers on the deity.

IV. SECULAR THEMES

In addition to the above variety of subjects, some secular themes are also painted on the ceilings of the Nāṭya maṇḍapa and Mahā maṇḍapa. They include :

1) Panel-A2

Scene-2

It is a long scene occupying three-fourths of the

panel, depicting Veerabhadra with his consort Mahākālī and Daksha, being worshipped by Virupaṇṇa and his brother Viraṇṇa nāyaka along with his family members, other officials and attendants. It is a scene containing nearly twentytwo figures schematically arranged in a most appropriate manner. In the centre, Veerabhadra, the family god of Virupaṇṇa, is shown in standing posture holding a long sword in one of his hands and wearing a jaṭāmakuta type of head-gear. His third eye is prominantly shown. On his left, his spouse Mahākāli is shown standing, holding a long sword in one of her hands and wearing various ornaments. On her left, the figure of Daksha with ram's face, is shown standing in añjali pose. He looks very small in stature when compared with that of the god. On the left side of these figures, a group of ladies, five in number, along with a male attendant at the back,are standing with folded hands. Among the five ladies, three seem to be of royal status wearing numerous ornaments and attire and they may be the family members of Virupaṇṇa and Vīraṇṇa, who are standing on the other side of the god. They are accompanied by two lady attendants, who are shown in dark complexion and less ornamented, and with a male attendant at the end with full coat upto the knee, an uttarīya at the waist and wearing a small conical cap.

On the right side, immediately after the god, a

temple priest is shown comparatively short in stature, wearing a dhoti of red colour, and a small uttarīya tied to the waist. He has vibhūtī on the arms and forehead and has long hair left hanging at the back. He is holding a lamp and bell in his hands. Virupaṇṇa and his brother Vīraṇṇa are shown standing with their hands in añjali mudrā (Pl. XV, A). They are wearing high conical caps richly decorated, long white coat upto ankles, a long uttarīya tied at the waist, pearl-hāras at the neck and vibhūtī marks on the forehead. They are eagerly looking towards their favourite god Veerabhadra. Immediately after them, there are two more persons standing with folded hands, like attendants, but wearing high conical caps and coats reaching upto their knees. Uttarīyas are tied at the hips as is shown in the case of Virupaṇṇa. Their stature, pose and dress are all indicative of their less important status. They may probably be the personal staff of the two brothers. To their right, there is another male standing with añjali-mudrā and wearing a long coat extending upto ankles, but wearing a different type of cap. He may be an important official of Virupaṇṇa. By his side, another person is shown with a different type of dress, with folded hands, wearing a low cap with central projection and short in stature. He may be an attendant of the official. Again at their back, six more people are shown wearing high conical caps (Pl.XVI)

but holding some objects in their right hands and with the left hands lifted up. They may be some personal staff of Virupaṇṇa. It is really an interesting panel which throws ample light on the contemporary costumes and traditions. Similarly in panel-C10, scene-2, the same personalities, Virupaṇṇa and Vīraṇṇa along with his family members are depicted worshipping the gigantic figures of Veerabhadra.

2) <u>A Cheeta-hunt</u>

This panel (Fig. IV, Panel-C11) is painted on the ceiling of the Mahā maṇḍapa along the western wall, wherein a secular scene of cheeta-hunt is depicted graphically. A cheeta is shown attacking one of the members of a hunting party led by a king on the horse-back. He is pinning the cheeta to his long spear and several followers of him are also attacking the animal, some with bows and arrows and others with swords and shields. They have various hair-styles and hunter type of boots tied with long straps. In this panel various weapons are also depicted. There is a lady also on the horse-back witnessing the hunting scene. The royal person is wearing a long coat. The local people connect the painting with the legendery story of the origin of "Hoyasala dynasty".

3) <u>A Royal procession</u>

This panel (Fig. IV, panel-C14) is depicted on the ceiling of the Maha mandapa parallel to panel-C15, runs

from north to south in different scenes extending upto Pāpanāśeśvara shrine.

Scene-1

A person, probably a king, is being given a bath by a group of ladies. He is seated in Rājaleelāsana pose. A male, probably a high official, wearing a high conical cap, is paying homage to him.

Scene-2

In this scene, the same male who was given a bath is shown riding a horse accompanied by several other officials with conical caps. He is preceded by a large procession with various musical instruments. In the end, he is depicted prostrating before Śiva and Pārvatī, who are seated on an āsana and are being worshipped by a host of other devotees

V. MISCELLANEOUS

1) A temple enshrining a Sivalinga is depicted in one of the panels on the ceiling of Śayanāgāra (Fig.IV, Panel-C3, scene-1).

Scene-1

It is in the northern end of the panel Śayanāgāra wherein a Śivaliṅga is shown on a high pedestal or pānivaṭṭam. It is shown inside a shrine which is having a dvitala-vimāna and a kalaśa over it. There is a priest in his

usual typical costumes and style and a monkey offering pūjā to the Śivaliṅga. At the same time, several ṛishīs and gandharvas are shown flying over and showering flowers on the god. The sky is conventionally depicted.

THE STYLE AND COLOUR SCHEME

The main colours that are used in these paintings primarily include red, blue, yellow, green, black and white and their combinations. Though they look dull at present, originally they must have been deep and bright. Some of the less affected paintings that are in Raghunātha shrine testify to this observation. While composing various panels, the artist has selected most appropriate hues and shades to depict various subjects. In general, though the compositions appear more appealing to the eye, some un-natural elements do occur. For example, the trees are shown in black instead of green. In the case of every panel, generally red-ochre is used as background. If the figures are painted with light colours, the background is shown more dark to project the subject in relief. Otherwise a lighter shade of red ochre is invariably given as background. The figures are generally shown either in light yellow or dark brown complexions. The white colour is profusely used for ornamentation and drapery. Green and blue colours are sparingly used, that too in depicting gods and goddesses only. While applying the colour the artist does not enhance the light and shade effect, hence

generally they look flat. He has achieved great success in producing the costumes of different designs by using multi-colours in a most naturalistic manner.

In making the panelling, the availability of space at the disposal of the artist, has played a greater role, which resulted in making long panels. In filling up the panel, he has selected a suitable theme on the basis of the space available. Each panel is given a wider border all around, beautifully decorated with various flowers and creepers in multi-colours, befitting with the subjects depicted therein. The sides of the beams are invariably painted with friezes of swans in various poses. As referred to above, no demarcating line is made in between different scenes within a panel. While composing the subject, main figure is depicted at the centre and associated figures are placed on either side as far as possible in a balancing manner. The figures are shown generally in three-fourth profile keeping the face and legs in one direction but there are exceptions. For example, some of the forms of Śiva and Vishṇu which are shown frontally. Generally the figures are shown standing in a leaning fashion having pointed nose and large eyes.[42] In many cases, the figures look more static. The legs are always shown side-ways fully resting on the ground. Even in the case of Brahma, who is having more than one head, the body and the face are shown in front view, while

the legs in side direction. The figures are shown with powerful limbs and the modelling was achieved through suggestion of lines, but not through colours.

In depicting the costumes, the gods are shown wearing two garments, i.e., a dhoti and uttarīya which is usually tied to the waist and sometime wore on the shoulders. In case of royal dignitaries they are shown wearing a long coat and a long uttarīya is shown tied to the waist. A high conical cap is on the head. The length of the coat, the height and shape of the cap and even the usual height of the person, are taken into consideration in depicting of different official and social status of the figure. It is also evident in the choice of the colour, when a servant is shown in the company of his master, he is always shown in dark complexion, short in stature, less ornamented.

Further the sweep of the stripped garments and the swing of the fluttering girdles give an illusion of angular spiralic movement of the figures.[43] In depicting the temple priest, the Vijayanagara painter had achieved a mastery.

While depicting the natural scenery, the artist has achieved limited success. He could not project the details of forest and hills, in naturalistic manner. He has shown the above items conventionally. The hills are shown as

piled up stones which look like fish-scales without any proportion between the hill and the nearby trees in their heights. The tree looks bigger than the nearby hill on which a Kirāta and Kirātī are standing. Similar is the case in depicting various animals in the forest. A parrot's head is shown much bigger than that of a nearby hare's. The deer is in a natural manner. The river is also depicted in conventional manner, in the form of wavy lines, with fish, snakes and flowers in between.

In the words of Basil Gray, in the Lepākshī paintings "the naturalism of South Indian painting says its last word. The colour and disposition of draperies and ornaments are used for a purely formal purpose and though the line cannot resist the urge to follow the swelling contours of the figures, thereby giving them scale and dignity, it is not allowed to disturb the rich two-dimensional texture of the painted surface. The artist, like the contemporary sculptor, was still unable to keep his eye wholly turned away from nature, and the forms of animals and birds are sketched in with quick and tender strokes.[44]"

Phillip Rawson says "the late South Indian characteristics of these pictures are revealed especially in the attendant figures. They are : a fondness for towering jewelled crowns and for elaborately folded and pleated draperies with the hard, flat curves of their design and patterns emphasised in solid white paint, the heavy stress

laid on the many echoing curves of the flesh-folds of the neck, of necklace, armlets, anklets and epaulettes and lavish display of the jewellery of the heavenly beings. The whole of the background to the celestial scenes is strewn appropriately with flower-like stars. The wriggling contours of boat-like clouds are strewn here and there as well as several unattached curves and enigmatic curved shapes."[45]

Female figures are depicted at several places. They are very frequently depicted in the paintings of the Mahā maṇḍapa, where they are invariably shown in the same style of standing and decoration. They are generally semi-nude and agile, stand on the base-line with feet and heads shown in profile and directed one side, leaving the chest almost in front view.[46] Their bodies are shown in rounded contours with powerful limbs and vehement gestures. They are shown with four types of hair-styles and the same are repeated everywhere causing monotony. Very rarely they are shown wearing a blouse, but usually shown covering the shoulders only with the upper end of the saree leaving the chest open. The ends of the saree are shown with angles. The designs on the garments are conspicuously emphasised. Nowhere there is repetitions and their colour combination is appealing. Nowhere nose ornament is shown. On the other hand, ear is decorated with three varieties of ornaments. The hair-buns look

disproportionate to the head, but add beauty to the feminine form.

In the words of C.Sivaramamurti, "the painting of Vijayanagara emperors had an excellent sense of beautiful form and pose, arrangement of figures to produce good compositions and good colours sense to paint pleasing pictures. The lines have been drawn in sure and unswerving strokes and the curves suggest the facile way in which the brush glided on the surface. The lines that go to form the contours are mute testimonies to the perfect knowledge of the human form that these artists possessed in abundance costumes and ornaments in these paintings have a peculiar historical interest here apart from the artistic embellishment that these are intended to add. The portrait paintings of Virupaṇṇa and his brother with their retinue are most important from this point of view as well."[47]

Thus, the Vijayanagara artists, by absorbing some of the earlier traditions, mainly the decorative art tradition of medieval India with an iconographic bias towards mythological incidents and epic legends, have established their independant manifestation by a pictorial urge.[48] This style is termed as late Vijayanagara style for which Lepākshī paintings stood as an outstanding example and continued further during 17th cent.

The Date

It is an established fact that the Lepākshī temple had its hey-days during Achyutadevaraya's rule (1529-1542 A.D.) The local chief Virupaṇṇa Nāyaka who ruled the area, having his head-quarter at Penukonda, was mainly responsible for the large scale developmental activity of the temple including paintings. The depiction of Virupaṇṇa and his retinue at several places in the paintings, worshipping Veerabhadra, further confirms the above fact. This might have taken place between 1531 and 1541 A.D. during which period several donative grants were issued either by Virupaṇṇa and his brother Vīraṇṇa or on his request by the ruling monarch Achyutarāya Māhārāya and other officials. Several scholars who have studied Lepākshī paintings, like C.Sivaramamurti,[49] S.Paramasivan[50], A.H. Longhurst[51] S.Mittal[52] and others have unanimously agreed that they belong to Achyutaraya's period (1529-1542 A.D.) i.e. middle of 16th century.

Sivaramamurti felt that the paintings executed in ardhamaṇḍapa or mahāmaṇḍapa are much superior in execution than those in the Nāṭyamaṇḍapa and may be earlier in date.[53] Even then, there may not be much time gap in between.

So it is quite evident that the above paintings were most probably executed during the period of Virupaṇṇa; preferably during the hey-days of Lepākshī temple, i.e.,

in between 1531 and 1541 A.D. afterwards a set-back took place not only in Vijayanagara politics but also in the patronage to various fine arts.

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13. Paramasivan, S., Nature, Vol. 137, May,1936, P.867.

14. The large pit excavated into the natural rock, on the western side of the temple was probably used for soaking the lime in large quantity. The number of plates and cups cut on the edges of the said pond might have been used for mixing up the colour pigments with lime water.
15. The same norms are adopted in depicting the royal ladies and their attendants at various places.
16. Similar scene is also depicted in Virupaksha temple at Hampi. See Chaitanya Krishna, Op.cit., P.77
17. It was originally found in Mahabharata, Vanaparva Ch. XXXIX, VV 1-6. Later Bharavi wrote a Mahākāvya basing on the same theme and subsequently several others made use of it for their literary works, so also sculpture and painting.
18. Nagaraja Rao, M.S., Kiratarjuniyam in Indian art, New Delhi, 1979, P.87,
19. Ibid., P.3
20. Sivaramamurti, C., "Vijayanagara paintings from the temples of Lepakshi", Vijayanagara Sex Centenary Commemoration Volumes, P.78.
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22. Similar figure is carved in sculpture on one of the pillars of Kalyana mandapa.
23. Sivaramamurti, C., Vijayanagara Sex Centenary Volume P.79.

24. Gopala Rao, A., Lepakshi, Hyderabad, 1968, P.93
25. Havell, Ideals of Indian Art, P.83.
26. SII, Vol.II, Introduction, P.33
27. The Silparatna, remarks that the aureola of Nataraja represents the ravimandala or"the Sun's disc". This perhaps accounts for the flaming rays proceeding from the aureola. See Sastri, H.K., South Indian images of gods and goddesses, P.79.
28. Ibid., P.79.
29. The Karnagama has full description of Sabhapati. The Mayamata further states that this particular aspect of dance as Bhujangatrasita. See Burgess, Ellora Cave Temples, Pl.XLIII, Fig. 5.
30. Sivaramamurti, C., South Indian Painting, P.119.
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33. Gopinatha Rao, T.A., Op.cit., Vol.II, Part I, P.206
34. Sastri, H.K., Op.cit., P.100
35. Sivaramamurti, C., Op.cit., P.116.
36. Ibid., P.119.
37. Similarly a sculpture of Siva is reported from Chidambaram having six hands playing on five pots described him as Panchamukhavādya by Sivaramamurti. See P.B.Desai's Felicitation Volume, Dharwar, 1921, P.191, Pl. XXXIII, b.
38. The same aspect of Siva is also carved in sculpture on the lintels of Pāpanāśeśvara shrine and also on

the northern gate of second prākāra.

39. In this panel three varieties of Kambalis are depicted having black, black and white colours. They resembles the present day ones in the area.

40. Gopala Rao, A., Op.cit., P.93.

41. In one of the copper plate grants No.19 of 1937-38, the iconographic description of god Veerabhadra is dealt in detail in fifteen verses. See SIE., 1937-38 Part-II, P.105.

42. The earliest known representation with this convention is seen at Ellora of 8th Cent. A.D. Later it was followed in Jaina paintings of Gujarath of 11th to 16th cent. period. See Mittal, J., Op.cit., P.26

43. Ibid., P.26

44. Gray, Basil and Barrett, Douglas, Painting of India, Geneva, 1963, P.46.

45. Rawson, Phillip, S., Indian Painting, New York, 1961, PP. 77-78.

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CHAPTER-VII

CULTURE OF THE TIMES

The innumerable sculptural representations and the vast number of paintings that are available in the temple throw a flood of light on the socio-economic and religious life of the people who were actually responsible for the creation of such stupendous edifices and actually lived and worshipped them. It is but natural for an artist to introduce the life of his times, the environmental set up with which he is well acquainted and the knowledge of the manner of life that was prevailing as the material for his creations.[1] It is evident from the foregoing chapters that the secular sculptures outnumber the religious divinities, but it is vice-versa in the case of paintings. Even in paintings the colour which was applied is as per the choice and taste of the artist, but the dress, ornaments and weapons are of contemporary types and styles. This tradition was not new to the artist of the time and was prevalent even during the times of Varāhmihira who has remarked that "Deśānurūpa bhūṣaṇa veśālaṅkāra mūrtibhiḥ kāryaḥ"[2]

Thus the imagery of both religious and secular characters provide sufficient information about the dress, ornaments, hair-styles, musical instruments, weapons, furniture, articles of daily life and means of conveyances, the trades and professions that were in vogue in the

contemporary society and also portray various sentiments of life such as happiness, anger, kindness as also customs, traditions and beliefs of the people of the time. The dress and ornaments speak of the status in the society and the general economy of the country during the period. Hence, the following study is made.

DRESS

In every civilization and culture, costumes count more than mere clothing. It expresses the structure of the society and aspiration of the person or persons, who wear it. As Frugel puts it "dress is a sign of rank, occupation, locality and display of wealth.[3]" It also speaks of the sex of the wearer and the climatic conditions of the time. It also reveals the customs and traditions, the aptitude and the aesthetic sense of the people. It tells the cultural advancement of the times too. A keen observation of the costumes that are depicted in the sculpture and in paintings helps us in reconstructing the life of men and women during Vijayanagara period in the region. For the study of the dress of the people, the costumes shown on the various gods and goddesses, the celestials like surasundarīs or apsarasas have been also taken into account.

For the study of costumes the available figures are broadly grouped into male and female which in turn are further sub-divided into various categories as per their

status in the society.

1) MALES

i) Kings

Kings and nobles and some royal devotees are carved on some of the pillars of Nāṭya maṇḍapa, Mahā maṇḍapa and in the southern cloister of the outer enclosure. The kings used to wear a lower garment (adhōvastra) in the form of a dhōti or a lungī. In the former case the limbs below the waist are covered with a long cloth, having multifolds on the legs reaching upto the ankles, ~~xkx~~ the ends of which are tucked both in front and back. It is further secured in position by another long piece of cloth called waist-band (kamarabandha) (Pl. XIII). In many cases, it is simply wrapped around the waist, sometimes tied to the waist forming a loop with a knot on the side-hip. In addition, the king is always shown to wear a long uttariya as upper garment put across the chest or around the shoulder with the folded ends held in the left arm as a symbol of dignity. Even some of the portrait sculptures of Vijayanagara kings depicted elsewhere and identified by scholars as king Mallikārjuna,[4] Achyutarāya[5] and Krishnadevarāya are shown wearing their costumes in the same style. Sometimes they are shown wearing dhoti upto the knee only, but the way they wear the upper garment is the same everywhere. The same style of costume is shown in depicting the gods, kings like

Dharmarāja, Drupada, Janaka and a historic person like Manunītikonda Chola (Pl.XIV) in the paintings of the Nāṭya maṇḍapa. On one of the pillars of Nāṭya maṇḍapa a royal devotee is shown wearing the under-garment (adhōvastra) in the form of lungī i.e., a wrapping around the lower limbs in a loose manner. The same style is shown in painting while depicting the figure of Vishṇu wearing dhoti upto the ankles and another piece of long cloth in the form of waist band (kamarabandha). It is common in the case of many gods and saints.

ii) Rajarshis and Brahmarshis

Some of the important saints like Rājarshis, Brahmarshis and Arjuna are shown wearing an additional upper garment (uttarīya), covering some portion of the chest or put simply on the shoulders or around the neck Peculiarly in case of Indra, the upper-garment is shown covering the entire body (Pl.XIV). But generally, almost all the figures right from kings down to the commoner have the upper half of their body bare. In paintings, the garments are invariably shown with borders decorated with flowers and designs which seem to be of very costly varieties. This goes well with the description by foreign travellers like Paes, Abdur Razzak, Varthema and Nuniz.[6] Nuniz, while describing the clothes of Achyutarāya says, "his clothes are silk clothes (pachoies) of very fine material and worked with gold - each one worth ten pardoos and they wear at times bājuris of the same sort, which

are like shirts with a skirt."[7]

iii) Nobles and Ministers

Among the royal personalities, certain chiefs and ministers like Veeraṇṇa and Virūpaṇṇa are shown both in sculptures and paintings. Unlike the kings, they are depicted wearing a loose, long coat extended upto ankles, full sleeves and the collars embroidered with pearls (Pl. XV). They are also shown wearing a long piece of cloth (uttarīya) wrapped around the waist, keeping one end hanging either in the front or on the side hip. Sometimes it is put hanging on the left shoulder.[8]

iv) High Officials

Along with the chiefs in the same panel, some high officials also appear. From their dress they appear to be ministers and generals. The minister is also wearing a long, loose coat extended upto ankles, having a long uttarīya tied to the waist. He wears a round cap instead of a high, conical one (Pl. XV, A). His position also suggests his status in between the chiefs and general; he may be a minister. Similar figure is also carved on a pillar of the Kalyāṇa maṇḍapa.

In the same panel, several high official like generals are painted (Pl. XVI). They are also wearing high conical caps as that of chiefs, and also coats with full sleeves. But in design and in length, they differ. It is extended just below the knee. Some are with central

opening. In some cases, the opening is in overlapping fashion and some have artistic opening cut into semi-circles. They also wear a long upper-garment tied to the waist. Some of them are holding swords signifying their profession, may be generals or military officials (Pl. XVI).

v) Attendants to kings

Along with the above mentioned high officials and nobles, some attendants are shown standing with folded hands. They all wear a garment upto the knee or just above the knee, with opening in the centre, embroidered collars and full sleeves. They also wear an uttarīya tied around the waist. They wear different types of head-gears. Their way of standing, their position next to their lords and the type of ornaments and head-gears all suggest that they are attendants (Pl. XV, A).

vi) Devas and Ṛishīs

They are always shown wearing a dhotī upto the ankles with pleats at the centre, in the front. The ends of the pleats are again tucked at the back with folds in front. It is further secured by an uttarīya wrapped around the hips. Its ends are left hanging in the front at the centre. Some devas are also shown wearing a third piece of cloth firmly tied to the waist with knots on either side leaving the ends of it in tassels.

vii) Āchāryas and Philosophers

On many pillars, numerous males are carved seated in

sukhāsana pose on pīṭhas. They are shown with pot-belly and wear various ornaments. Some of them have their hands in vyakhyana-pose. They wear a dhoti upto the knees with pleats at the centre with the ends tucked at the back. The upper half of their body is left uncovered.

viii) Saints and Ascetics

These figures are carved quite often in the sculptures. The former are shown wearing dhoti usually upto the ankles, but in some cases upto the knee only. It is further secured and tied at the waist with another uttarīya or a long piece of cloth with a loop and knot on the left hip and one end is left hanging in front. Some of them are seen seated with folded legs, with an upper garment, suggesting that they are in yoga. Some of them are seen covering their chest and shoulders with an upper garment thrown in diagonal fashion covering the chest and right shoulder. Some of them are shown wearing a kaupīna but no upper garment. Some wear a panther's skin on their shoulders and have heavy jaṭābandha type of head-dresses. Such people were noticed by Barbosa in 1504 A.D. in Vijayanagara empire[9]. They are named as jogīs. There are other people wearing always a long and loose tunic[10] type of coat, usually extending upto ankles, but in some cases just beyond the knees. Sometimes it covers their hands also. It reminds us of the long shirts of the present day Bairāgees (a sect of sanyāsis).

ix) Archakas or Priestly Class

Seven people of priestly profession are depicted both in sculpture and paintings. They are always shown wearing a dhotī upto the ankles, with pleats in front and ends are tucked at the back. It is also further secured by way of another uttarīya tied to the waist as kamara-bandha. In some instances, they are with lower garment worn upto knees only. The rest of the body is left bare.

x) Musicians

In the Nāṭya maṇḍapa and elsewhere, several musicians are carved either playing on a musical instruments or in the act of singing. They are always shown wearing a shirt with full sleeves with no collar and extending in length upto the knees only. It is further secured by a long piece of cloth (uttarīya) tied to the waist with a loop at the centre and with ends hanging.

xi) Vaiṣṇavāchāryas

They are shown in sculpture as dancing and playing on tamburā(Pl. XII, A). They are depicted wearing a dhotī upto ankles, having pleats in the front centre and both the sides of it are taken back and tucked, which gives folds over the legs. It is also secured by another piece of cloth tied at the waist with a knot at the side-hip. They are also shown wearing a long uttariya on the shoulders with the ends kept hanging in front. Another piece of cloth is tied around his turban.

xii) Old people

Several old people are shown holding an umbrella and a pot in their hands. They wear a short dhoti upto the knees with pleats at the centre. They are also wearing a short-shirt with half-sleeves and a turban tied to the head with one end of it hanging at the back.

xiii) Archers and Warriors

At several places on the pillars, a number of archers are carved, so also shown in the paintings. They wear either a short tailored garment very similar to the modern nicker or a short dhoti covering upto the thigh and further secured with another long piece of cloth, keeping the ends hanging in front. The upper half of the body is left bare, but a protective helmet is worn on the head. In one of the painted panels, some attendants are shown holding flags and royal insignia or chhatras along with Śiva. They are shown wearing a nicker over which a long piece of cloth or uttarīya is firmly tied with folds extended over the buttocks and knot in front. In dress they are similar to the gaṇas carved in the sculptures on many pillars (Pl. XI, A).

In addition to the above, several males of different professions representing the lower strata of the society, are depicted. They wear very scanty cloth on their body as their dress. They include :

xiv) Shepherd (Pl. XI, B)

At many places, on the pillars of the various

components of the temple complex, shepherds are depicted either alone or with another companion. But they wear a uniform dress consisting of a short piece of cloth tied to the waist covering buttocks only and leaving a small tassel at the centre in front. The remaining portion of the body is left bare. They invariably cover the head and back with a thick kambali or a cloth having a knot on the top. They are also shown with similar dress in painting, where the colour of the kambali is clearly shown as black but with white stripes which are quite similar to the present day kambalis being used by the same community in many parts of South India including Andhra Pradesh.

xv) Cowherd

On one of the pillars of the western portico of the outer enclosure, a cowherd is shown wearing a short dhoti upto the thighs. He is wearing a turban made out of a long uttarīya coiled around the head and its one end is left hanging at his back. This fashion is still prevalent in Andhra deśa, in working classes like farmers and cowherds.

xvi) Snake-charmer

On one of the pillars of the Kalyāṇa maṇḍapa, a snake-charmer is shown blowing his flute (modi) in front of a snake. He is depicted wearing a dhoti upto the thighs which is further secured with another piece of cloth tied at the waist with a loose loop and a knot at the back with

the ends fluttering. He is also wearing another uttarīya wrapped around the head in the form of a turban whose end is hanging at the back.

xvii) Working Class

In the sculptures, some commoners look like working class people or attendants holding invariably a stick in their hands and wearing scanty dress. They have only a piece of cloth tied to the waist. Sometimes they wear either a low cap or a piece of cloth tied to the head. The same is confirmed by the writings of foreign visitors like Varthema who visited the Vijayanagara empire and who writes that "the common people went quite naked with the exception of a piece of cloth about their middle".[11] Some of them are shown wearing a kaupīna also.

xviii) Clowns

Among the commoners who are often depicted in the sculptures, clowns and persons playing on a shallow-drum (Pl. VII, A) are important. Clowns, both male and female, are variously represented. The males are shown wearing a short tailored garment similar to the present day nicker upto the thigh. It is further secured by a mekhalā. He is also sometimes shown wearing a piece of cloth kept over the shoulders, hanging down and invariably with a fisherman's cap. Such clowns are shown wearing a cross belt over the chest or some beaded bands.

xix) <u>Drum-beaters or Drummers</u>

A man playing on a shallow-drum (paṭaha) is shown variously at many places. He is shown wearing a short tunic, a shirt and nicker, over which a sort of girdle or waist-band of leaves design can be seen. In some cases, he wears a trouser and a shirt with full sleeves. He is shown wearing a variety of caps. In one instances, he is shown wearing a long coat and a piece of cloth is tied to the waist putting a loop and knot at the left-hip (Pl. VII, A).

xx) <u>Hunters</u>

On one of the pillars of northern cloister a hunter is depicted returning from a hunt. He is shown wearing a long piece of cloth tied to the waist and with its longer end hanging in front,[12] and another piece tied to the head. The head is decorated with leaves. In a similar fashion, in the Kirātārjunīya panels, both in sculpture and painting, several hunters are shown wearing a short dhoti at the waist upto the thighs over which some are wearing a garland of leaves and others a piece of cloth tied around the waist and hips, leaving one end hanging in the front. Similar dress is found with Kaṇṇappa, a hunter by profession, depicted both in sculpture and paintings.

xxi) <u>Wrestlers</u>

On one of the pillars of the Kalyāṇamaṇḍapa, two

wrestlers are shown fighting. They wear a small piece of cloth tightly tied with a knot in front around the loins[13] in the form of a langoṭī[14] with no upper garment. In another instance, a man with two clubs in his hands is also shown with similar dress.

xxii) Potter

A potter is also depicted on one of the pillars of Nāṭya maṇḍapa. He is also wearing a dhoti upto the thighs, has no upper garment, but wears a cap (Pl. IX, A).

2) FEMALES

In the sculpture as well as in the paintings, several women are depicted. They include goddesses, Apsarās, royal ladies, ṛishi-patnīs and female attendants, dancers and musicians. They depict varieties of dresses:

i) Goddesses and Royal ladies

In sculpture as well as in paintings, several goddesses like Pārvatī, Sītā, Sarasvatī, Lakshmī, Draupadī and the wife of Manunītikoṇḍa Chola and several royal ladies are depicted in profile. All these are shown invariably wearing a long saree. In a majority of cases, they wear three-fourth of it for covering the lower limbs from the waist below in a loose manner, with pleats in front and their ends are spread in a semi-circular fashion. The other end of the saree is extended usually to the left shoulder, very rarely to the right, and kept hanging either

at the back or in the front. In most of the cases, they are shown with uncovered breasts. In some cases (queen of Manumitikonda Chola and some female monkeys), they are shown wearing their sarees in the form of male's dhoti with few pleats in front and both the ends tucked up at the back keeping the ends fluttering with a knot on either side. It allows the folds to form regularly, right from ankle to waist. They also wear another garment tied at the waist, leaving one end hanging in front. In all the cases, the saree is further secured with simple or elaborate waist bands (mekhalā)or girdles. The sura-sundarīs or Apsaras are shown wearing the saree in stylistic fashion leaving the pleats hanging vertically in front, the ends forming sharp angles. In one instance, Pārvatī is shown seated, accompanied by several female attendants, wearing a long upper garment, uttarīya covering the shoulders and with ends kept with a long loop inside the left arm. Her sitting posture on a pedestal leaning against a huge pillow at the back encircled by several female-attendants, further suggests her queenly status. Most of the noble women depicted in paintings are shown wearing the sarees of attractive designs and colours, in usual fashion as described above and worn by most of the women in the south. This exactly tallies with the observations made by Barbosa who visited the Vijayanagara empire in 1504 A.D. He says, "the women wear a cloth of very fine cotton or of silk of pretty

colours which may be about six cubits long. They gird themselves with part of this cloth from the waist below and the other end of the cloth they cast over shoulder and the breasts and the one arm and the other shoulder remain uncovered."[15] Interestingly, every woman depicted, both in sculpture and paintings, invariably is shown wearing the sarees below the nābhī, which is a fashion of the day now. Except very few, the rest are all shown without any blouse.[16] Even in the former category, some are shown wearing a breast-band (kuchabandha), some with brassiers and others with tight blouse of different colours. They include Sītā, Durgā, Nārasiṁhi and some female monkeys accompanying Sītā in the Rāmāyaṇa sculptures and paintings. It suggests that the practice of wearing blouse and brassiers was not completely ruled out during the times, especially among the upper strata of the society. The rest remained bare bodied.

ii) Female Attendants (Plate V, B)

They are often depicted attending on either goddesses or noble-women and holding plates, lamps, chowries etc., in their hands. They are shown wearing a saree in usual fashion with hanging pleats at the centre in front. In some cases, the other half of the saree is cast across the chest and kept hanging at the back reaching the ankles. They are also shown richly decorated and ornamented. It tallies with the writings of foreign travellers like Paes,[17] who had visited the Vijayanagara empire in 1520-22 A.D.

Though all women wear their costumes in the same fashion, they might have varied in quality according to their status in the society. This to some extent is suggested in painting by way of colour combination, decoration of costumes and even in setting up of the panel. The same fact is recorded in the writings of contemporary chroniclers like Barbosa[18] and Paes.[19] They state that "rich women wore costly cloth of pretty colours, richly embroidered with gold and silver as per the status."

iii) <u>Dancing girls</u>

They formed another major group, quite often depicted in sculpture and very rarely in painting. They are usually dressed with a tight fitting Salwar or Pyjama. On it they wear richly decorated skirt extending upto the knee and having flexible folds. They usually are with uncovered breasts, but in some cases they wore decorated brassiers. Even the celestial dancers like Rambhā and Ūrvaśī carved on the pillars of Nāṭyamaṇḍapa are shown in the same mode of attire (Pl. VI, B). But on one of the pillars, a dancer is carved wearing sleeved garment with a brassier inside. Her lower garment is a tight fitted salwar or pyjama upto ankles over which a skirt with gentle flexible folds is seen. Several women are also shown dancing wearing the usual pyjama and skirt while they play with sticks (kōlāṭṭam). Some of them are shown wearing blouse and skirt only. But nowhere a dancer is shown wearing a saree as it is being practised by the

dancers of present day.

iv) Kirātīs or female hunters

In both sculptures and painting some women are depicted in āṭavika dress. It consists of a short-skirt over which a garland of leaves and barks is shown. She also wears a brassier decorated with floral design. In another panel, depicting the Kirātārjunīya story, a tribal woman is shown worshipping Bhairava. She is wearing a panther's skin as her lower garment extended upto the knee. The upper half of the body is left bare.

ORNAMENTS

The sculpture and the paintings at the site depict both men and women, irrespective of their status, wearing various ornaments. Especially women wear more ornaments than men. Apparently, the ornaments worn by the rich and aristocracy are more in number and rich in decoration probably of costly materials, than that of commoners.

i) Head-ornaments (Mastaka sobhana)

Most of the figures, right from gods and kings down to the commoners, wore headgears. They are invariably decorated with pearls, beads and gems. Even the head-dresses, like caps and kullāyīs are decorated with beads, hāras and chains. The royal personalities wore high conical caps decorated with various ornaments. Even the saints who are having the jaṭābandha type of hair-style are seen decorating them with beaded hāras, sometimes

in pairs and also in zig-zag manner. In one of the painted panels in Raghunātha shrine, a saint who is worshipping the Narasimha is seen decorating his hair with flowers.[20] The warriors, in sculptures and paintings, are shown decorating the central-knot of the hair with beaded hāras. Similarly some commoners like a potter, a Vaishṇavāchārya (Pl. XII, A), an āchārya, a philosopher, a clown or a musician have decorated their caps and turbans with beaded chains and head-bands (Fig. XIII, 1,3,4 and 9).

Sometimes, they have used a band of cloth, may be of different colours, to decorate their caps and turbans by way of arranging them in an ornamental knot with fluttering ends at the sides. (Fig. XIII, 1). It means that the use of lalāṭapaṭṭa was a common phenomenon during Vijayanagara period. In most of the cases, it is a hāra of flower pendants studded with stones. Gaṇas are shown wearing a head-band of pendants as well as of strings having a central pendant of floral design or with a projected leaf-shaped pendant studded with gems and pearls (Pl. XI, A).

Most of the women also decorated their heads with various chains (hāras), flowers and pendants. They include pendants of different shapes studded with pearls and gems usually worn on the forehead connected with a chain of beads or pearls suspended from the sīmanta or hair-parting (Fig. XI, 1,4 and 9; VI 5,7, and 11). It seems it was

connected at the back with another ornament of the hair-do. The ornament is depicted in most of the female figures who do not wear makuṭas, Apsaras, royal-ladies, female-attendants, chowry-bearers and ṛishi-patnīs. In most of the cases the pendant is in diamond shape[21] and in a few others it is a circular flower-shape studded with pearls around, and a circular gem in the centre (Fig. VI, 5). Such an ornament was in use even during the Sātavāhana[22] Ikshvāku[23] periods. This is still prevalent in South India.

Another ornament that adorned simanta and forehead of the royal ladies, dancers, apsaras, is two beaded chains flanking the lalāṭikā or chaṭulatilaka[24] in the sīmanta and extended on either side upto ears. It connects the hara on the hairdo on one side and the ear ornament on the other. It seems that round pearls were stringed together or embedded in a metallic ring of semi-circular shape. In the case of another celestial damsel, locally identified as Ūrvaśī, two more beaded hāras are provided connecting the lalāṭikā with the ear ornament (Fig. VI, 5, 7).

Most of the women in painting and sculpture are shown with their hair neatly dressed and arranged over the head in a fan-shaped manner. At the centre, it is always decorated with a hāra made of triangular florals

and of leaves, presumably of gold, connected to a chain studded with beads and on the edges skirted with a row of pearls. This is an elaborate and well accomplished ornaments usually worn by the rich and celestials (Pl. VI, B). It is further decorated with a hanging medallion on either side at the back of the ears. Such an ornament is worn by a lady in Siriyāla's story. In the case of the one worn by the Gaṅgā figure at the gate, the leaves of the hāra or flowerlet are further embellished with gems or beads.

In paintings, majority of the women are shown with their hair-do decorated with flowers presumably of gold and with small hanging chains probably connected with hair-pins.

In one case, a lady-attendant has decorated the sagging hair-knot with a beaded hāra, may be of pearls. All these still continue in the case of rich women in South India.

Ear Ornaments

The custom of perforating ears is a very old tradition in India and it still continues among the women. But in ancient and medieaval periods, it was common to both men and women. The ceremony of karṇavēdha (perforation of the ear) is one of the important saṁskāras in the life of a Hindu[25]. In the sculptures at Lepākshī a rich variety of ear ornaments are depicted. They

resolve into three groups.

i) A cylindrical rod

It is worn by ladies at the top of the ear. It is a cylindrical rod or tube having a design in the form of a flower-bud on the top and a flat screw at the bottom. They are observed in sculptures of the Apsaras, royal-ladies and their attendants, in the paintings. They may be of gold. This type of ear ornament is still prevalent in Andhra in certain families. Even some old men also wear it at present.

ii) A cylindrical ornament with flower design

It is another ear-ornament worn by females in the paintings on the side portion of the ear at the top. It is a cylindrical tube having a flower design at the top, made of gold, studded with precious stones and is inserted into the hole of the ear and secured with flat type of nut from below. They are seen with very few ladies.

iii) The ornaments worn with flower design

A rich variety of such ornaments are depicted in sculptures as well as in paintings. They are generally known as kuṇḍalas worn at the ear-lobes. They comprise ~~of~~ rings or vṛitta-kuṇḍalas (Fig. VII, No.5). Most of the commoners, both men and women, wear this type of ear ornament. They may be of either gold or silver and

hollow or solid. Even majority of the ṛishīs, saints and gaṇas are shown wearing this type of ornament. In some cases, the middle portion of the ring is shown bulging out and thin at the ends. This type of ear-ring is worn by Brahmā and Nārada in sculpture (Fig. Vii, No.14). In the case of Īśāna, a vṛitta-kuṇḍala is shown having two metalic rings on either side and the centre is studded with pearls (Fig. VII, No.12). Śiva is also seen wearing a vṛitta kuṇḍala at one of his ears. It is of pearls. These are also worn by some gods and ṛishīs in Narasiṁhāvatāra painting.[26]

iv) <u>A disc shaped ratna kuṇḍala</u>

This variety is worn by gods, royal-ladies, Apsaras and even some female attendants like chowry-bearers who attend upon the gods and royal-women. It is a circular disc-shaped ornament decorated with various designs made of beads and pearls. The one worn by Pārvatī is having concentric circles around a central gem or bead, skirted with pearls on the periphery (Fig. VII, No.2). A female chowry-bearer is having a dish-shaped ornament decorated with a plus-design in the centre studded with four beads at the edge (Fig. VII, No.3). Some of the dancing girls are having disc-shaped ornaments decorated with a central bead or gem and the edge is skirted with pearls or beads. An apsara, locally identified as Ūrvaśī, is wearing a disc-ornament studded

with a central bead or gem encircled by two rows of pearls or beads. It is further provided with four rows of hanging, beaded tassels.(Fig. VII, No.4). The so called Padmini strī or an Apsarasa is wearing an elaborate ornament having a central flower studded with gems and beads encircled by a ring and with a row of pearls all around (Fig. VII, No.1). It is inserted into the ear-lobes. In amny cases, the discs are worn with the help of a string.

v) A leaf shaped variety (Patra-kuṇḍala)

A ṛishī in Bhūkailāsa panel of the painting in the Nāṭya maṇḍapa is shown wearing an ear-ornament resembling asvaṣtha leaf and black in colour. The leaf is hanging from the ear.

vi) Crocodile shaped variety (Makara-kuṇḍala)

It is an ornament made in the form of a makara, whose head and tail are connected by a string which passes through the ear-lobes (Fig. VII, No.7). It is seen with some of the gods like Bikshāṭanamūrtī, Varuṇa, etc., and also with an āchārya in the sculpture.

vii) Flower-shaped variety (Pushpa-kuṇḍala)

On one of the pillars of Nāṭya maṇḍapa, a chowry bearer is shown wearing an ear-ornament in the form of a flower with six petals studded with pearls.

viii) Snake-shaped (Sarpa-kuṇḍala)

Śiva is shown wearing snakes entwined to his ear-lobes as kuṇḍalas (Fig. VII, No.6). The tail passes through the lobe and entwined with the other part in front side. The snake is shown with a raised hood.

ix) A bunch of four beads

An ornament made of four circular beads bunched together is shown being worn with the help of a ring (Fig. VII, No.12) which passes simultaneously through the ear-lobe. Such ornaments are worn by most of the Dikpālas, royal personalities and chiefs like Virupaṇṇa, Bhṛiṅgī, some ṛishīs, musicians and others. It seems that it was a popular ear-ornament prevalent next to vṛitt-kuṇḍalas during the Vijayanagara period. The early beginning of such ornament is noticed in Amaravati[27] and Nagarjunakonda[28] sculptures. Indra is shown having this ornament. Baṇa also mentions the same as balikā.[29]

Nose Ornaments [Nāsābharaṇa(s) or Nāsāvibhūshaṇa(s)]

Early Indian literature and art are silent in respect of the nose-ornaments.[30] Many scholars are of the opinion that nose ornament in India is of Islamic origin.[31] In Lepākshī paintings, nose ornaments are depicted but the same could not be seen in the sculpture, because in most of the sculptures, the noses are either mutilated or broken. The available ornaments are from painting and they are only studs and not rings.

They are worn by women who are shown attending Pārvatī in Kalyāṇasundaramūrtī panel. They very much resemble the present day nose ornament usually worn by most of the South Indian ladies. They are :

i) A stud with a single stone

It resembles the present day mukkupuḍaka or mukku-kutty[32] very much favoured by the ladies in the region. It consists of a small tube having some screw provision inside, a knob at the top embedded with a precious stone, which is inserted into the hole bored in the nostril and fitted with another screw-rod from down below. Different coloured stones are used as per the desire of the wearer.

ii) A stud with a number of stones

In technique and principle, it is the same as above, but at the top, instead of one stone, a design is made with a number of stones of different shapes and colours. This is also being worn by the local ladies even today and it is known as Bēsari. There are two designs worn by the women in paintings. One is a flower-design made of a bigger stone at the centre encircled by several small stones. In the other design, three leaves or miniature mangoes are attached to the central knob, all embedded with white stones in different shapes. Interestingly, both the designs ar still prevalent in the locality. They are the favourite shapes preferred by present day women in South India.

Neck Ornaments (Kaṇṭhabhuṣaṇas)

The neck-ornaments represented in sculpture at Lepākshī are plenty and worn by persons of all ranks and of both the sexes. They can broadly be divided into two categories; namely, the necklets (kaṇṭhīs) and necklaces (hāras). The necklaces are those which are worn loosely and freely around the neck, while the necklets fit the neck very closely. No distinction is exhibited in the ornaments worn by men and women. The same ornaments which are delineated in sculptures are depicted in paintings also.

I Necklets (Kaṇṭhis)

i) A metallic ring

A simple variety of necklet made of solid metallic ring of either circular or semi-circular shape is worn by a majority of the people like saints, mendicants, some of the Asuras and gaṇas or even by a lady looking into the mirror.[33] Indra is seen wearing a variant of it, having a central, circular bead (Fig. VII, No.9). At the same time an Apsara, locally called Padminī-stree is wearing a metallic ring or a cord having a pendant in the centre (Pl. VII, B) of circular design and with a central flower studded with beads or gems encircled by a circular ring skirted with pearls at the edge. There is another variant of metallic one worn by a god with horse face. It is made of two cords or rings joined together at regular intervals with vertical metal flaps

or bands. Bhikshāṭanamūrtī Siva is also wearing a cord type necklet having three pendants in the centre, of which the central one is of rectangular shape flanked by two square ones (Pl. VI, A). The cord is also having central rib and is flat at the sides.

ii) <u>Necklet of beaded strings</u>
(<u>Maṇimālā</u> or <u>Muktāvaḷi</u>)

Some of the gods and ṛishīs are shown wearing a string of beads close to the neck. The one which is worn by Sūrya is also of the same pattern, but having a circular pendant studded with a gem in the centre. A variant of this is worn by another god Sadāśiva, where instead of one string, there are two strings of beads having a central flower pendant studded with gems or pearls.

iii) <u>Necklet of gems and beads</u>

These are mostly worn by ladies of divine order, such as goddesses, apsaras and even dancing girls. Those that are worn by the apsaras and dancing girls are of elaborate design, having a central locket studded with gems and pearls, having two ribbed cords with rims on either side. A variant of it is having possibly a metallic ring with a central grove fitted with a row of pearls or beads and rims on either side. The latter is worn by a celestial dancer Rambhā in the Nāṭyamaṇḍapa. Pārvatī is also shown wearing a variant of the above,

having a floral pendant at the centre connected with a ring fitted with beads in the centre and skirted with pearls on either edge. The central flower is having four petals and four beads in between.

II Necklaces

These are casually worn loosely around the neck. Though some types are common to both men and women, the latter wear a more number of ornaments and of more elaborate and ornamental design. They range from a simple string of beads (ekāvali) to most elaborate and artistic ones composed of lockets probably of gold with a collet in the centre encasing large gems of various shapes. The elaborate designs and neat workmanship bespeak the artistic sense and the variety known to the people during Vijayanagara period.

i) A necklace of single bead

It is shown in sculptures worn by a Veeraśaiva follower and consists of a string with a central circular bead.

ii) A necklace of beaded strings

This type appears to be very popular as is evident from its prolific depictions in the sculptures as well as in the paintings. It is generally seen with all classes of people but worn more by ṛishīs, saints, devotees and gods. They are of two different sizes, one confining to the chest region and the other extended upto the chest-band or beyond. The beads are of either globular or

circular shapes, stringed together either with a metallic wire or a thread. Śiva as Bhikshāṭanamūrtī is seen wearing a long single row of beads stringed together. Rambhā is also wearing two such hāras (Fig. VI, No.2) of two different lengths. Sometimes they are provided with a central bead (Fig. VI, No.3) either circular/tubular or a pendant of flower design (Fig. VI, 6). Some of the Brahmarṣhīs in the sculpture and painting are seen wearing a long hāra of beads (Fig. VI, 10) in two rows (maṇimālā).[34] One of the Brahmarṣhīs in Bhūkailāsa panel of painting is seen wearing a long hāra of beads of both white and black colours in four rows.[35] Even some of the women who attend Pārvatī in Kalyāṇasundaramūrtī painting and also Pārvatī and others in Kirātārjunīya panel are shown wearing long, beaded hāras in multiple pairs.

iii) <u>A necklace of metallic ring</u>

It is another popular variety, usually worn both by men and women of all classes right from gods down to the servants which attests to its popularity. The material and workmanship may differ. The higher classes might have worn the gold ones while the lower, either silver or gilted metal.[36] It may be a solid or hollow type. It is generally circular in shape with a clasp of rectangular design at the centre (Fig. VI, 3). In some cases, a hook and ring are provided on either ends (Pl. VII, B). A lady in the Nāṭya maṇḍapa sculpture is seen wearing two such hāras of different sizes, but of same workmanship.

In Kalyāṇamaṇḍapa, Vishṇu is depicted with a hāra with pointed end at the centre. This may be having a clasp at the back. A lady looking into the mirror is seen wearing another variety of ornament consisting of a ring or cord having a series of leaf-shaped plaques (Fig. VI, 8). Similarly in another case, square and rectangular plaques can be seen. The same lady is also wearing another kind of hāra made of a ring studded with a row of beads or pearls on the top and a row of rectangular plaques below with a beaded pendant in the centre.

Another ornament worn by both men and women from all walks of life is a ring with flat bottom having a central groove and a rim (Fig. IV, 4). The shallow groove in the centre is filled with circular beads or pearls. In some cases, the beads are fitted in two rows in the centre and having rim on either side. In some instances, a row of pearls is skirted on the rim edges. This types of hāra is always provided with an elaborate collet fitted with gems of different shapes and sizes.

iv) <u>A cord type of hāra or necklace</u>

A royal person carved on one of the pillars of the Mahāmaṇḍapa is seen wearing a hāra made of a cord tied with series of leaf-shaped lockets alround. Such ornament is also found with a chowry-bearer who is dancing.

v) A long hāra

In addition to the above, some of the gods, goddesses, apsaras, even female archers, lady attendants like chowry-bearers and lamp-bearers are shown wearing a long ornament extended (Pl. VII, B) below the knees. It is of various designs made of multi-strings of beads, having an elaborate collets at the centre studded with heavy gems and rubies (Fig. IX, 2 and 3). But most of the women depicted in paintings do not wear this ornament. This seems to have been restricted to certain categories of people in the society. This hāra is also attached with beaded loops and tassels at the top which fall on the shoulders (Fig. VI, 2) of those who wear it.

vi) Channavīra

At many places it is represented in sculptures. It is always shown worn in Vaikakshika fashion in the form of cross-belt. In the case of the several gaṇas, asuras and even clowns (Pl. IX, B), two bands of belts either of gold or of some other material, are seen placed crossing on the chest. So also is the case with many warriors depicted in cheeta hunting scene in painting. In the Nāṭyamaṇḍapa, Bhṛiṅgī, who is dancing, is seen wearing a Channavira of beaded design in Vaikakshika fashion (Fig. IX, 8).

vii) Sacred thread

It is often depicted worn by gods, saints, ṛishīs,

teachers, ācharyas, merchants and gaṇas. There are several varieties of yajñopavītas depicted in sculpture as well as in painting. In majority of the cases, yajñopavītas of three strings and five strings variety are shown (Fig.X,5). Some of the ṛishīs are depicted wearing a beaded string as their yajñopavīta across the shoulder. Śiva as Dakshīṇa-mūrtī is shown wearing ajīna-yajñopavīta. Gaṇeśa is seen wearing sarpa-yajñopavīta. Some of the gods and Bhṛiṅgī are seen wearing Muktā-yajñopavīta (Fig. IX, 6). A Brahma-ṛshī, on one of the pillars of Kalyāṇamaṇḍapa, is seen wearing a band of cloth (vastra-yajñopavīta) (Fig. IX, 4) as his sacred thread.

<u>Arm Ornaments</u> [<u>Bāhu</u> <u>Bhusaṇa(s)</u>]

The arm ornaments comprise of those worn on the upper-arms, fore-arms, wrist and fingers. The sculptures and paintings at the site reveal a variety of these, worn by both male and female. The latter wear them more profusely than men. But both the sexes, irrespective of their status in the society, wear the armlets, kankaṇas wristlets and rings. Their quality and workmanship may differ as per their economic status and position in the society.

1) <u>Upper-arm ornaments</u> (<u>Keyūras or Aṅgadas</u>)

The sculptural depiction of aṅgadas reveal nearly ten types ranging from simple to most elaborate designs. They are as follows :

a) A single variety of a plain band having either a thin rectangular, conical or semi-circular section. Sometimes they were worn in pairs. These were usually worn by common people like hunters, wrestlers, workers, musicians and dancers, chowry-bearers and some gaṇas.

b) Armlets of beaded strings

This is another common type having globular beads stringed together and worn over the arm, usually found with saints, āchāryas and ṛishīs. Sometimes they are in pairs.

c) Heavy armlets

These are invariably decorated with beaded borders, circles, floral designs having a central pendant of various designs studded with gems and rubis. Some of them are further decorated with leaf-shaped appendage[37] with beads and pearls at the centre, just above the floral pendant projected topwards. In some case, out of three bands, the central one is decorated with circular beads and the flanking ones are left plain. In another instance, the central band is left plain while flanking ones are fitted with beads. The one which is worn by a god playing on Mardala is having a central band decorated with square gems and the sides or the edges skirted with pearls. In another example, the central band is decorated with cardamum shaped beads and side bands are decorated with circular beads. In another

case, the central band is having beaded decoration while the sides are with rope design. All the above elaborate varieties are usually worn by gods, goddesses, apsaras, ṛishīs of high status and royal personalities.[38]

An important feature depicted at the place is that in most of the cases the armlets of two different designs are worn on different arms.

ii) <u>Fore-arm ornaments or bracelets (Valayas or kaṅkaṇas)</u>

Bracelets of various designs adorn the wrists of men and women irrespective of their status in sculpture at Lepākshī. Same are found even in paintings. They range from simple ring variety to most elaborate and heavy ones studded with beads and other precious stones. On the basis of their workmanship, they can broadly be divided into (a) bangles or kaṅkaṇas and (b) Bracelets or valayas also known as prakōshṭha-valayas.[39]

a) <u>Bangles or kaṅkaṇas</u>

They are of simple kangi type, severely plain metal rings both of circular and semi-circular section (Fig. XIII, 1). In some cases, two such rings are joined together and worn by commoners like teachers, musicians, working classes, hunters, common women, ṛishī-patnīs and even celestial dancers like Rambhā, Ūrvaśī and others. Its prolific depiction indicates that it was a popular type prevalent in the contemporary society. In the

wristlet is seen on one of the hands of Bhikshāṭanamūrtī Siva (Pl. VI, A). It is a rare design restricted to the upper strata of the society.

4) A solid ring with pendant

This type is very rare and worn by Śiva as Bhikshāṭanamūrtī (Pl. VI, A). It is made of a solid ring of square section having a square pendant at the c entre where a clasp is also provided. It is further decorated with a hanging locket of leaf design, skirted with pearls or beads all around. It is a solitary example found in the sculptures.

5) Beaded rings

It is possibly a metal ring having a groove in the centre which was filled with beads or pearls. Such bracelets are worn by Bhṛiṅgī and Pārvatī and many others (Fig. VIII, 7). In some cases, it is provided with a pendant of rectangular shape studded with round beads or pearls. Such ornament is seen worn by Sadāśiva. In another example, a beaded ring is provided with rims on either sides and a floral pendant at the c entre (Fig. VIII, 4). In another instance two such rings are joined together and having a central square-pendant fixed with a square gem at the centre (Fig. VIII, 6). Such ornaments are seen worn by a ṛishi-patnīs and Pārvatī. In the latter case, the square pendant is elaborately decorated with a central bead encircled by two strings of pearls. There

are heavy and elaborately carved bracelets worn by gods and goddesses generally consisting of three rings joined together with a central square pendant of floral design (Fig. VIII, 4). Of the three rings, in some cases, the central one is studded with pearls and the remaining left plain. In another instance, the central one is left plain while the flanking ones are decorated. In some cases, all the three are studded with pearls. The one worn by Siva is of three-ring variety with a central flower pendant. Of the three rings, the upper two are decorated and the lower is left plain which is further appended with a series of thin plaques, may be of gold. In the centre, just above the pendant, an appendage of a leaf-shaped pendant studded with beads is also provided projecting either upwards or downwards (Fig. VIII, 5). All these elaborate bracelets are worn by gods, goddesses, apsaras, royal personalities and even rājarṣhīs and their consorts.

6) Loose chains

Most of the persons belonging to the higher class are seen wearing a loose type valaya or a chain of simple (Fig. VIII, 3, 7) as well as ornamental design (Fig.VIII, 2, 5) on their fore-arms. Some of them are provided with pendants and having lockets. They are worn by both men and women equally.

Finger rings (Aṅguliyaka(s))

In sculpture as well as in paintings, both men and

women are depicted wearing rings of various types and designs irrespective of their status. In many cases, they wear rings on the thumb, the index finger and the little finger (Fig. VIII, 3). Śiva is seen wearing rings on four of his fingers except the middle one. An apsara, locally identified as Padmini-stree is depicted wearing rings on all the five fingers of her left hand and three on her right hand. The common ladies in Bhakta Siriyāla's story are wearing two beaded rings on each of their fingers. A rishi-patni is wearing only one ring on her little finger. Pārvatī is shown wearing three rings on her right hand fingers. Though the sculpture is of granite stone, the finger rings are clearly depicted in detail. Mostly they are simple coils. Some of them have plain button knob (Fig. VIII, 4). In a few cases two plain rings are joined together with a circular pendant (Fig. VIII, 5). In many cases, they are decorated with a flower pendant studded with probably precious stones. A musician is having a ring on his little finger decorated with a diamond-shaped pendant. Interestingly, in many instances, the ring finger is left unadorned. Even common people are shown wearing simple rings. The prolific depiction of finger rings in the sculpture as well as in painting suggests that the people of the time were very much fond of wearing a variety of rings on their fingers. This is confirmed by Barbosa in his observations.[41]

Girdles (Mekhalas)

The girdle is an object for adornment worn at the waist. In addition, it also keeps the lower garment firmly in position. The girdle is variously known as raśanā (sārasanā), mekhalā, kañchi and saptakī.[42] The girdle has been depicted in the sculpture as well in painting ~~as~~ being worn by persons of all classes and of both the sexes. The gods and goddesses, ladies and men of the upper class wore girdles of sophisticated design and workmanship,[43] while the commoners a girdle of simple design and of possibly inferior material. Even the girdles of males differed from those of the female. The former are less ornate and of simple design while the latter are highly ornamented.

Elaborate type of girdles as depicted in the sculptures, consist of an ornate belt with a central clasp worn on the waist from which several jewelled strands with pendants hang on the thighs and buttocks making several suspended loops (Fig. IX, 3). From the belt also hang beaded tassels of various designs in between two loops. They are also provided with beaded horizontal bands further embellished with floral pendants at intervals giving the ornament a grand set up. Some of the elaborate girdles worn by Bhikshāṭanamūrtī, Bhṛiṅgī are having a buckle of siṁhalalāta design on the belt at the centre (Pl. VI, A). Most of the sophisticated girdles give stereotyped appearance.

The girdles of ordinary persons like soldiers, musicians, chowry-bearers, attendants and gaṇas are only simple beaded bands, joined together by vertical bands of similar workmanship having a central pendant but with no loop or tassels.

Some of the dancing girls are shown having a beaded girdle with a central pendant (Fig. IX, 2). A male playing on a shallow-drum (pataha) is seen wearing (Pl.VII, A) an ornamental belt with a central pendant and leaves all around.

Some of the commoners like hunters, potters, shepherds and other working class are shown wearing a piece of cloth as waist-band which serves the same purpose as that of a girdle in keeping the under garment in position firmly. In case of ṛishīs and saints, an uttarīya is serving the same purpose.

Leg Ornaments

The leg ornaments or anklets are variously known in literature as mañjīra, tulākoṭi, nūpura and haṁsaka[44] etc., The leg ornaments depicted in sculpture as well as in paintings are of two categories; those worn at the ankles and those on the fingers of the leg

The ornaments of the ankles or anklets comprising of the tight and the loose variety are of both simple and ornate designs. They are worn by both men and women.

i) Tight variety

These are worn tight over the legs. They consist of both simple and ornate types. Simple one were possibly of metallic rings (Fig. X, 3) worn in single, pairs and at times in triple, joined together. They are worn by commoners and middle class people. The ornate type always consists of three-ringed design having a central boss either of circular or square shape decorated with floral designs. Sometimes all the three rings, or at times one or two are embedded with beads or pearls and the rest left plain (Fig. X,2). In one instance, an anklet is made of two coiled-rings having a row of beads or pearls embedded in between with a central boss of pendant of flower design (Fig. X,6). The heavy and elaborate design of the above ornaments suggests that they may be hollow and some of them might be having metal bells (kiṅkiṇīs), which gave a tinkling sound while the wearer walked. Śiva as Bhikshāṭanamūrtī is seen wearing a rattle, strung to a belt tied to his left leg, just below the knee (Pl. VI, A).

ii) Loose variety

They are worn at the ankle. They are of three kinds - a simple band of wavy shape (Fig. X, 6) sometimes provided with a central boss or pendant, and some with a central groove containing beads or pearls having a floral pendant at the centre (Fig. X, 2). Such anklets

are seen worn by most of the male and female figures depicted both in sculpture and paintings.

iii) Finger rings

The fingers of the leg are also seen decorated with rings of two varieties - either simple (Fig. X,7) or beaded. Very rarely they are with a central boss. Śiva is seen wearing a beaded string over his toe and also a gandharva, locally called Pañchālapurusha, is having such a ring on his toe. Among ladies no such instance is met with. On the other hand, Pārvatī is depicted wearing a ring on her smaller finger of her right leg. So also another women, an apsarā, locally called as Padminī-stree, is shown wearing a decorated ring on second finger of her left leg (Pl. VII, B). This is the practice with married women in Hindu society even to this day.

COIFFURE AND HEAD-WEARS

The study of hair-styles of different periods of Indian art has revealed that except India, probably in no other country in the world has so much imagination, thought and artistic genious bestowed on the art of hair dressing. Since the hair-styles are conditioned by the aesthetic tastes of the people, their study is of much sociological significance. The sculpture and paintings at Lepākshī portray attractive hair-styles, simple and elaborate. The

artist and sculptor might have taken their inspiration from the modes of hair-styles practised by men and women of the times.

Female Coiffure

Though numerous ladies are depicted with a variety of coiffure, both in sculpture and painting, in most of the cases the same style is repeated again and again. Therefore, while describing the female coiffure, only selected types are taken into consideration and dealt with below.

i) The hair with a loose-knot

It is otherwise known as a keśapāśa[45] type of hair style in which the lady combed the hair neatly back and tied them into a loose-knot (Fig. XI, 9). The parting of hair (sīmanta) is decorated with a string of beads, and a veṇī of flowers is tied over the combed hair in the midway. Such hair style is seen with one of the ladies who are attending Śiva, with plates in their hands.

In another keśapāsa-style, a chowry-bearer or a chāmaradhāriṇi is seen with her hair combed back neatly and twisted to form into a knot with a loose-loop at the nape. The ends of the twisted hair are left projected upwards. (Fig. XI, 1). It is further decorated with a garland of flowers and the parting of hair is embellished with beaded strings.

ii) Plaited hair

This coiffure seems to have been one of the favourites during Vijayanagara period since it is repeatedly depicted in the same panel with Pārvatī and two of her maid-servants. In this, the hair is neatly combed back with a clear parting line (sīmanta) and from the nape, the hair is divided into three strands and braided into a plait upto the end. The end is allowed to dangle on the back reaching below the hip (Fig. XI, 7).

iii) Hair tied into a bun

This is perhaps the commonest style and was in existence during Vijayanagara period because it is depicted in the case of most of the women of all walks of life right from goddesses, queens, apsaras upto the common ladies. In this style, the hair is usually parted in the middle, combed back and gathered into a huge roundish bun at the back (Fig. XI, 6). In several instances, the bun is shown elongated or sagging (Fig. XI, 5) and also arranged fan-shaped (peacock-plume). In many instances, this fan-shaped projection starts at the occiput (Fig. XI, 4). In many instances, the bun is decorated with flowers and a floral chaplet (Fig. XI, 2). The same is confirmed in the writings of foreign visitors like Nicolo de Conti and Barbosa.[46] The former also states that some women wore false hair of black colour.[47] The same style is also depicted in the case of female monkeys in the Rāmāyaṇa painting and

and also with Pārvatī as āṭavikī. But here the hair-do is further decorated with a garland of leaves.

The bun which makes its appearance in India as early as in the first century B.C. was extremely common in Greeco-Roman world. The Greek and Roman ladies showed great aptitude in combing their hair into a bun.[48] The same style is also depicted in early Indian art at Barhut[49] Amaravati,[50] Nagārjunakonda,[51] and Ajanta.[52]

Male Coiffure

i) Gods and kings

In most of the cases, they are shown with their hair arranged at the back, sometime with a knot or otherwise braided into a plait. This is evident from the hair styles of Dharmarāja, Bhīma and Arjuna in the Kirātārjunīya paintings (Pl. IXV, A).

ii) Commoners

Majority of the commoners are always depicted with a turban or a cap. They cover most of their head leaving very little portion, from which nothing can be ascertained regarding their hair-do. In one instance, in the Manunīti-koṇḍa Chola panel, a charioteer is shown without any head-gear. He is also having a long hair combed back and tied into a loose knot with a loop hanging at the back. In the midway, just above the knot, it is decorated with a ribbon or a beaded string tied to it. The same style is

also noticed with one of the lady attendants of Pārvatī (Fig. XI, 9).

iii) Warriors

In many instances, warriors are shown with combed hair turned upwards and tied into a knot with protruding loop on the top. Sometimes the knot is further decorated with beaded strings. All the warriors or archers who are seen accompanying Manunītikoṇḍa Chola's son are seen with this sort of hair style. Some of the soldiers preferred to have their hair loose. The tresses were combed back and turned half-way and left at the nape level.

iv) Priests

Some of them are depicted clean shaven and others having long hair combed back and arranged into coils (Fig. XI, 10). Sometimes the combed hair is arranged into a sagging knot.

v) Dwarfs and Ganas

They are depicted frequently in sculpture as well as in paintings. They are always shown with curly hair (Fig. XII, 6) and sometimes with a wig-like treatment of their hair (kākapaksha)(Fig. XX, 4). The wig was a common coiffure in the Hellenistic and Roman world, first introduced into Indian art sometime in 1st and 2nd cent. A.D. probably because Greeco-Roman contacts.[53]

vi) Boys

In Siriyāla's story, some boys are shown studying

in the temple-school having clean shaven heads with a small tuft at the back. Sometimes tied into a knot. In the paintings of Rāmāyaṇa panels, the young sons of Daśaratha are shown having long hair tied into a knot hanging at the back.

vii) Hunters

They are shown having their hair combed upwards and tied into a knot with a protruding loop at the top. It is decorated with leaves. Some of the āṭavikas are shown with curly hair, half-cut, uncombed and tied with a band of cloth (Fig. XIV, 6). Such figures are depicted in the Kirātārjunīya panel.

viii) Cowherds

Two cowherds are shown in the Kirātārjunīya panel holding umbrellas. They are shown with a major portion of heads shaved but having a long tuft kept hanging at the back with ornamental loop and knot (Fig. XII, 12).

ix) Ascetics

They are quite frequently depicted both in sculpture and paintings. They had a different mode of hair-style. Mostly their hair are matted jaṭās. Some of them left their jāṭas hanging on either side of their head (Fig. XIII, 5), but mostly with coiled tresses around or on the top or at the sides of their head. The coils are arranged in different ways, sometimes round or

slanting or even horizontally (Fig. XII, 1, 2 and 7). In one of the painted panels an ascetic is shown having matted hair twisted into a looped-knot (Fig. XII, 9). Another mendicant has his long hair combed back and braided into a long plait left hanging across the chest (Fig. XII,2). Some of the ascetics are shown having their matted hair or (jaṭās) into three or even five strands, hanging at the sides (Fig. XII, 5). In a few cases they are shown with clean shaven heads. In Bhukailasa scene of painting, an old ascetic is seen having his matted hair into long jaṭās arranged in a small knot at the centre on the head, tied with a band of cloth.

HEAD WEARS

The head wears are shown as a remarkable feature of personal attire except in the case of such persons who took to ascetic life and women. All the others appear with some sort of head wear. They are prolific and of several varieties. They can be broadly divided into crowns, caps and turbans.

Male Head wears

i) Crowns

Most of the gods are depicted wearing high conical crowns richly embellished with a variety of precious stones. The general shape of the crown resembles the richly adorned high, conical caps that were worn by the various rulers of Vijayanagara empire.[54]

ii) Caps

Numerous types of caps are depicted in the sculptures and paintings that are worn by the different individuals right from royal personalities down to the common man. They differ in shape and material as per their status and profession. Such caps include the following :

a) Conical caps

They are otherwise known as Kullāyis in Kannada. Such caps are worn by the kings, chiefs and high officials (Fig. XIV, 4). Though they look similar in shape, their ornamentation varies. The foreign visitor Varthema writes that the kullayi worn by the famous Narasiṁha is of gold brocade, two spans in length.[55] It is also told the kullayi of Venkatapati-II was fully ornamented with complicated flower design with an emblem like a kuḍu in front whereas Krishna Devarāya's cap is plain. Nuniz, another foreign visitor, states that each of such kullāyis was of brocade and worth twenty cruzados and so rich were these kings that, when Achyuta lifted it from his head, he never put it on again.[56] Some of the royal personalities wearing ornamental caps are carved on many of the pillars in the Mahā maṇḍapa, southern cloister and Nāṭya maṇḍapa. In one of the panels painted on the Nāṭyamaṇḍapa ceiling, nobles like Virūpaṇṇa and his officials are depicted and most of them are wearing the same type of high conical caps, but they vary in design and details. (Pls. XV,A, XVI).

Those that are worn by the nobles are provided with two flaps at the back, while the others do not have such provision.

In another instance is shown a low conical cap made of some material tied with a band of cloth at the bottom, worn by a male attendant of royal-ladies and also by a dwarapala (Fig. XIV, 3). Similarly, a conical cap having in-turned loops at the sides and decorated with beaded strings at the bottom is depicted worn by a man playing on a shallow-drum (pataha) (Fig. XIII, 3). In another instance, he is shown wearing a kirīṭa-type of head-wear.

A similar cap with two central projections but devoid of side loops is shown worn by an old man with an umbrella, on one of the pillars of Kalyāṇamaṇḍapa.

b) Round caps

Such caps are shown worn by several individuals of various walks of life. An official of the court is depicted in the same panel of painting along with Virūpaṇṇa wearing a round cap with semi-circular projection at the centre (Pl. XV, A). Similarly on one of the pillars (No. 10A) of the Kalyāṇamaṇḍapa, a person, possibly an official in the court, wears the same type of cap. In another instance, a singer is carved on one of the pillars (No.52) of the Nāṭyamaṇḍapa wearing the same type of cap, but it is having criss-cross design.

c) A round cap with pointed projection

This is another circular cap sloping towards the front with a conical projection at the centre and is seen worn by an attendant (Pl. XVI) of the high official referred to above. This resembles the present day police cap in Andhra Pradesh.

d) A round cap with blunt projection

It is a circular cap with bulged sides having a blunt projection at the centre (Fig. XIV, 1). It is worn by a pot-bellyed person, carved on one of the pillars in western cloister of outer prākāra.

e) A round cap with straight sides

This is also a round cap with straight sides and flat top (Fig. XIV, 2) resembling a up-turned-basket and is worn by an āchārya carved on one of the pillars of the Mahā maṇḍapa.

f) A high cap with round top

A high cap with a round top, decorated with beaded hāras at the base as well as on the body, is worn by a Vaishṇavāchārya playing on a tambura (Fig. XIII, Pl.XII,A) It is further tied with a head-band having a knot on the left.

Another high cap with a circular top bent to the right, decorated with beaded hāras in the middle and at the base, is seen worn by a potter carved on one of the pillars of the Mahā maṇḍapa (Fig. XIII, f, Pl.IX, A).

g) A cap with elongated end

Clowns are often depicted on the various parts of the temple. They are always shown wearing a cap similar to a fisherman's cap, round in shape, having its end elongated and bent with a knot and decorated with beaded-strings and its base and top. (Fig. XIII, 9, Pl.IX,B). In another instance, he is shown having a cap with extremely elongated tail.

h) Kambali

At several places the shepherds are depicted. They are always depicted having a woollen cloth or kambali as his head-dress covering not only the head but back portion of the bodies upto the hip. It is provided with a ornamental bunch on the top (Fig. XIV, 8). In paintings, these are shown in pure black and black-and-white stripes. The kambalis with such colours are being manufactured and used in the surrounding areas of Lepākshī even today.

iii) Turbans

Some of the commoners are shown wearing some piece of cloth as turban over their heads. On one of the pillars in the western cloister, a cowherd is shown wearing a long upper-garment worn in the form of a turban. He has kept some portion of the cloth hanging at the back and the remaining portion is wrapped around the head in a circular fashion. Such turbans are being used in most of the villages of Andhra even at present.

Another commoner holding a stick and pot in his hands, is seen wearing a piece of cloth tied to the head as above with looped knot on the left side.

iv) Head-dress of leaves

Several hunters are depicted, both in sculpture and paintings. Every one of them is shown wearing a bunch of leaves in the form of a head-dress (Fig. XIII, 2). Even Śiva, Pārvatī and their retinue are shown wearing such hair wear in an hunting scene in the Kirātārjunīya panel of paintings and also in sculpture. Such head wears are also shown with some gaṇas(Fig. XIII, 5, 8).

The head dresses of women

i) Goddesses are shown with kirīṭas in the form of Karaṇḍa-makuṭa head-dress, richly embellished with beaded chains and pendants. These conceal their hair-do, if any.

ii) Huntress

Some ladies are shown wearing a tribal dress having a band of leaves tied to the head over their usual hair-style. Such figures are shown in the Kirātārjunīya panel of painting and also in sculpture. In addition, a lady archer is shown wearing a tribal-dress covering the head with a bunch of leaves.

Except the above, no lady is shown wearing any

head-dress probably they might have covered their heads during the festive occasions by their sarees. This is confirmed by the foreign chroniclers who visited the Vijayanagara empire during the 16th cent.[57] At the same time, Paes (1520-22), an eye witness, found the maids of honour wearing conical caps on some ceremonial occasions.[58] But we do not find any woman wearing conical cap either in the sculpture or in painting. This is further confirmed by the observation made by Barbosa in 1504 A.D.[59]

FURNITURE AND HOUSEHOLD ARTICLES

Since good olden days, man's craving for comforts has created a host of things that he used in his dwellings. Furniture[60] was one among them. From the very beginning, generally wood has been the medium of manufacturing furniture and various other articles. To study and understand the contemporary furniture and household articles, the sculpture and paintings of the period, if any, are the best and correct source of information. Though the life-stories are less represented in the Lepākshī temple, sculptures and paintings provide us sufficient data to understand the life of contemporary society and the economic standard of the people.

FURNITURE

I. Seats (Asana)

The sculpture and paintings at Lepākshī depict a good number of seats (āsanas). They can be divided into

two broad divisions; i) High and ornate variety and ii) low and simple variety.

i) <u>High Seats</u>

These are high-seats with square and rectangular back. They are decorated with floral and geometric designs on the mouldings and vyala and floral carving on the plain surface. They resemble the moulded adhishṭhāna of contemporary religious structures (Fig.XIX, 2,3,6). None of them are having either hands or backs. Mostly such seats are depicted in paintings, being occupied by kings, royal priests seated in Lalitāsana or Mahārājalīlāsana. Even in sculptures, some simple seats of moulded design are depicted being occupied by common people in Siriyāla's story (Fig. XIX, 1, 9). The square seat is intended for a single individual, while the rectangular one can be shared by two persons. The ornate seats are invariably provided with thick cushions, may be cotton resembling the present day ones with rounded sides. The one occupied by Indra in Kirātārjunīya panel is of more ornate variety with fluted moulding at the centre (Fig. XIX, 2).

ii) <u>Low seats</u>

These are of simple design usually square on plan. Some of them are provided with legs. A low seat on which Pārvatī seen seated is provided with ornamental vertical legs (Fig. XIX, 12, B). Similarly, in another instance, a saint is seated on a low seat having bent and out-turned

legs. In the Kalyāṇasundaramūrtī panel, Brahmā, who is acting as the priest, is shown seated on a low seat of simple mouldings at the sides (Fig. XIX, 8). In one solitary example an āchārya is seen seated on a low seat having curved back.

iii) Cane seats or Morhās (Fig. XIX, 11)

In the paintings of the Rāmāyaṇa, some circular seats of hour-glass shape of medium height are depicted beneath the bed-steads of Dasaratha's queens in their individual apartments. By their design, they seem to be of either cane or bamboo resembling the vetrāsana mentioned by Kālidāsa.[61] Such seats are found in Gupta sculpture also.[62] They are decorated with the designs of criss-cross oblique lines.

II. BEDSTEADS(ŚAYYĀ)

In some of the paintings of the Rāmāyaṇa scenes, the queens of Daśaratha are shown seated on cots in their respective apartments. They resemble the present day chārpāi or taktaposha, or in Telugu mañchamu having, a wooden frame fitted with four legs (Fig. XIX, 4). The legs are sufficiently high and richly ornamented with variety of mouldings and designs. The frame is knitted with some kind of white strap, probably of cotton, resembling the present day Newar. In all the cases, a low stool is kept below, which may indicate the abnormal height of the cot.

III. TABLES

In many instances tables are depicted both in sculpture and paintings. They are of two different types, one is of folded legs and another is of static nature. They are having both square and rectangular wooden planks on the top, provided with two pairs of legs in case of folded variety and four curved legs in case of static type. The tables with crossed legs (Fig. XIX, 7) are shown being used as a reading table with a book over it, in front of a saint, carved on one of the pillars (of Mahā maṇḍapa) and another for keeping pūjādravyas before a god in the paintings of Nāṭya mandapa. The table with curved legs (Fig. XIX, 3) is shown used as dining table in Siriyāla's house by a saint. The table with crossed legs resemble the present day folding tables. They are depicted in Gandhara art[63] and also at Ajanta[64] and Khajuraho[65].

IV. STOOLS (PĪṬHAS)

The stool is very rarely represented at Lepākshī. In the Rāmāyaṇa panel, some low stools with straight legs are shown kept under the bedsteads of the queens of Daśaratha. The details of them are very much spoiled.

V. CRADLE

While depicting the various scenes in Siriyala's story in sculptures, a cradle, probably of wood, is shown hanging in his apartment in which his son is made to lie down, before the latter was killed. It is hung from the

ceiling, probably with some chains or rope (Fig. XX,17).

VI. CUSHIONS

Two variety of cushions are depicted in paintings at the site. They can be classified as follows:

1) Square and rectangular

Square and rectangular cushions with rounded sides are seen in many painted panels (Fig. XIX, 5, 8). They appear on seats of gods and royal personalities.

2) Round and cylindrical (Fig. XIX, 10)

They are otherwise known as roll-cushions. They are illustrated in many panels. They are generally seen at the back. Sometimes they also serve as arm-rests. They resemble the loḍ which is still to be seen in rich Indian households. The above cushions are always represented whenever a seat is depicted. In the paintings, in the Kirātārjunīya panel, inside Indra's palace a rectangular high seat is shown with ornate sides. There are two round roll-cushions at the sides adjacent to pillars. So also is the case with Manunīthikoṇḍa Chola's palace. The material used in their making was probably wool, cotton, bark, grass and palmyrah leaves.[66] The roll cushions are seen on beds in Ajanta panels.[67]

3) Animal skin

Some of the ṛishīs and gods like Śiva are shown in several painted panels using either tiger skin or panther's skin as cushions on their seats. Even today some rich

people use the same in their houses.

VII. CURTAINS

Curtains of cloth are represented in most of the painted panels. They are shown in different colours and designs haging from the ceilings of each apartment, artistically folded, forming the ends into a fine design. Their frequent depiction in the paintings suggests the popular usage of curtains in the contemporary society.

HOUSEHOLD ARTICLES

A) VESSELS

Among the household articles, vessels form a major part. According to their purpose, the vessels are variously shaped. Initially they were made of clay but later they were copied into more permanent materials like metals. The sculptural depictions at the site reveal numerous types of vessels that are used for various purposes.

i) Jars

A jar with globular body, wide open mouth and constricted neck with some decoration, is the common type found inside a potter's house and also in the kitchen room of Siriyala's house (Fig. XIX, 9A).

ii) Pots

Pots with globular body, round base, narrow and sometimes with high neck, are variously depicted in sculpture. The shape indicates that it is primarily intended

for storage. Such type is also available with the potter, who is making pots in his house as depicted on one of the pillars in the Mahāmaṇḍapa (Pl. IX, A). Such pots are also seen being carried by commoners and sometimes kept as kalaśa with a leaf on it. Five-pots of identical shapes are seen in the hands of Śiva, depicted both in sculpture and paintings. In the paintings they are shown painted with white criss-cross lines on red background. Such a pot with pedestal base and with a lid is seen with Arjuna who is shown practising penance in the Kirātārjunīya panel.

3) Haṇḍīs

A pot with wide opened mouth, straight body, flat base and constricted neck, used for cooking purpose, is shown with potter (Pl. IX, A).

4) High-necked pot

A pot with high neck, sometimes with featureless rim, globular body, pedestalled base variously decorated with stripes and bands is frequently carved on the pillars. It seems to be of a popular type in the contemporary society. A simple variety of such a pot (Fig. XIV, 9) is seen in one of the hands of Himavat carved on one of the pillars of Kalyāṇamaṇḍapa. Sometimes they are provided with spouts (Fig. XIV, 7). A high necked jar with a spout and a handle, resembling a kūjā (Fig. XX,7) is often depicted on the pillars.

5) <u>A pot with a handle</u>

A small pot with flaring, featureless rim, globular body, pedestal base and a handle (Fig. XX,6), is a common type usually found in the hands of old people with an umbrella, saints and ṛishīs. Sometimes, it is decorated with straight and horizontal lines or stripes.

6) <u>A pot with lid</u>

A pot with narrow neck, internally turned rim, globular body, round base, is shown with a semi-circular lid. Such a pot is also found in Siriyala's kitchen. A similar pot with lid tied to a string being held in the hands of an old man is also available in a sculpture on one of the pillars of the Kalyāṇamaṇḍapa.

7) <u>Loṭā type of pot</u>

A small pot with round body and base, with constricted neck flaring rim and resembling the present day chambu, is depicted in Siriyala's story sculpture. A lady is using it while giving a bath to a boy. So also, in another panel of painting where a royal personality is taking bath, it is depicted.

8) <u>Bowls</u>

A bowl with ribbed rim having beaded design (Fig. XX, 8) wide opened mouth and round base is the type being carried by a gaṇa who is accompanying Bhikshāṭanamūrtī and the same type of bowl is seen in Siriyala's house being used for taking food and kept on a stool in front of a

saint (Fig. XIX, 3).

Another type of bowl seen in the hands of Śiva is with featureless rim, wide open mouth and round body (Fig. XX, 14). Such a type with pedestal base and spout and handle is seen with a mendicant.

9) Cups

A small cup, may be of metal, is seen with a priest kept on a stool (Fig. XIX, 8). In another instance, such a cup is kept on a pedestal near Brahmā who is acting as a priest in Śiva's marriage. Such type of cups are also seen in the hands of ladies who are attending Śiva's marriage in painting.

B) OTHER ARTICLES

These are mostly articles in day-to-day use.

1) Ladle (Fig. XX, 15)

A solitary example of it is found in the hands of a ṛishī-patni who is serving alms to Bhikshāṭanamūrtī. It is having a shallow oval-shaped bowl, connected with a horizontal-handle having a ribbed end. The shape is very akin to the present day specimen called garita in Telugu.

2) Basket

On one of the pillars of the Kalayāṇamaṇḍapa, a snake charmer's basket is shown with a snake in it and its lid kept nearby. It is round in shape with vertical sides. They are also available in early Indian art depicted at Nagarjunakonda.[68] Such baskets are still being used by

snake-charmers. It may be of either split-bamboos or of cane. In another instance, a lady is shown keeping a basket hanging with a rope. A male is also shown carrying a similar basket.

3) Trays

Trays are seen in the hands of ladies who are attending gods and goddesses, at many places. They are circular in shape, flat-based with flaring-rim, resembling in many respects to the present day paḷḷem, in Telugu. They are used for carrying lamps, flowers and other pūjadravyas.

4) Fans (Vyajana)

At Lepākshī, two types of fans are depicted. One, which is seen in one of the hands of a saint depicted on one of the pillars (No.91) of the Mahāmaṇḍapa, is of a squarish type (Fig. XX, 2) mounted on a long wooden handle.

Another example is of semi-circular shape, provided with some space for holding by the hand[69] (Fig. XX, 16). This type is seen with a lady attendant who is with Pārvatī in Kalyāṇasundaramūrtī panel. The two types were in use even from early centuries of the Christian era.[70] A fan is often referred to in ancient Indian literature as Vyañjana or Tālavṛntaka[71] and is said to be made of palm leaf (Berasus flabelliformis) bark or the Usīra grass and sometimes of peacock feathers.

5) Umbrellas

Both the royal and humbler umbrellas are depicted

in Lepākshī sculptures and paintings. A variety of royal umbrellas are shown being carried by attendants of Śiva in the painted panels of Manunītikoṇḍa Chola and Kirātārjunīya stories. They are having flat top and straight sides, probably made of cloth of several designs. The bottom edge of the cloth is further decorated with hanging threads. They are also provided with long sturdy sticks (daṇḍa) as hold, having an ornamental end at the top (Fig. XIX,10). Similar variety is also depicted in sculpture, being carried by a gaṇa providing shelter to a caparisoned Nandi carved on a pillar in the outer cloister. The sculpture and paintings at Lepākshī also depict two types of humbler variety. One is with a semi-circular top presumably made of cloth, having a long stick (daṇḍa), seen in the hands of a cowherd in Kirātārjunīya panel of painting wherein the ribs or spokes (śulaka) are also shown in black-lines. Similar one is also available in sculpture (Fig. XIX, 12A). The another one is of wider top with a long stick and circular end being held by an old man. Similar sculptures are numerous in the temple. Since it is carved on granite, the details are not very much clear. It may be of spoked variety, which is still prevailing in India and may have been popular during Vijayanagara period.

6) Torches (Yaṣṭidīpas or Ūlkā(s)

Use of oil-torches during Vijayanagara period is well attested in the writings of foreign visitors.[72] The

number of torches varied from person to person as per their rank. The males, holding torches, are depicted both in sculptures and in paintings. On one of the pillars of the western-cloister, a male is holding two torches and dancing with joy. Torch-bearers (ulkādhārīs) also formed part of temple staff in medieval India. They were given lands for their services to god.

7) Mirror (Mukura)

In the bas-reliefs, a solitary example of a mirror is depicted. On one of the pillars of the Kalyāṇamaṇḍapa a lady is shown adjusting her hair while looking into the mirror (Pl. X, A). It is round in shape with convex profile and a handle. Such mirrors are found depicted in sculptures at Khajuraho[73] and Bhuvaneshwar.[74] It may be of metal, having highly polished surface as was used in ancient India.[75]

8) Boxes (Samudgakas)

They are seen in the paintings of Rāmāyaṇa panels. In one of the panels, boxes of rectangular shape with vertical sides are shown beneath the cots of Daśaratha's queens. They may be for keeping their valuables.

9) Fly-whisks (Chāmaras)

These are associated with gods and royalty besides being an object of utility. At Lepākshī they are frequently depicted both in sculpture as well as in painting, held

by both men and women. The female chowri-bearers were called as Chāmara-dhāriṇīs[76] and also Kirātīs.[77] The chāmara or chowry consisted of a handle, either plain or ornate, surmounted by a mass of flowing hair presumably of Yaks. (Fig. XX,1).

The fly-whisks have been frequently depicted in sculptures from earliest times in Indian art. During its long history of existence, interestingly, its shape has remained unchanged. Even a female chowry-bearer (Pl. V, B) carved on one of the pillars of the Mahāmaṇḍapa at Lepākshī resembles in stature and style with that held by the Didarganj yakshī[78] and also tallies with one described by Bāṇa[79]

On one of the pillars (No.36) of the Nāṭyamaṇḍapa, a male dancer is holding two chowries in his hands and dancing. Even in paintings, several ladies who are shown attending on gods and goddesses, are shown holding ornamental chowries.

10) <u>Bells and Rattles</u>

There are numerous representation of bells, obviously of metal, in Lepakshi sculptures as well as in paintings in various contexts. They are depicted being held by priests in temples and maṇḍapas and also kinnaras and kinnarīs who are always depicted holding a bell and a lamp in their hands. Elephants, horses, bulls and cows are often decorated with bells and rattles. In Manunīti-

konḍa Chola's panel, a bell is shown hanging at the main entrance of his palace. So also some temples are shown decorated with numerous bells. It may be a contemporary tradition. Decoration of domesticated animals with bells is also an age old tradition which continued during Vijayanagara period. Some of the bells are shown with ornamentation and ornate handles; especially those that are being used in temple rituals are richly decorated with various patterns. The shape is very much the same as that of the modern one (Fig. XV, 11).

Rattles are also frequently used, especially for decorating animals like bulls, elephants, horses or even dogs (Fig. XXI, 2,3,4). The dog which is accompanying Śiva as Bhikshāṭanamūrtī has a strap around its neck with a rattle fitted to it (Pl. XXI, 4).

11) Mortars and pestles

While depicting the Siriyāla's story, two ladies are shown pounding the head of Siriyāla's son with pestles in a mortar. The shape of the mortar is wider at the end and narrow at the middle having ribbed decoration on the body (Fig. XX, 4B). It very much resembles the modern rōlu of Telugu country. So also is the case with pestles. They are wooden ones, apparently having a metal ring at the bottom and its top is round (Fig. XX, 11A). Some of them are having round bottom also. Both the shapes are prevalent in modern times.

12) <u>Lamps</u>

On many occasions lamps are depicted in the hands of pūjārīs and kinnaras and also in the hands of ladies. They are shallow bowls with wicks and having a flat base. Some are with handles of curved design (Fig. XX, 13).

13) <u>Books</u>

Books in the form of palm-leaves are repeatedly depicted both in sculpture and paintings. The individual leaves are connected together by a string from two sides. In the Kalyāṇasundaramūrtī panel, a female sooth-sayer is shown studying palm-leaves connected by a long string. In another instance, on one of the pillars of the Mahāmaṇḍapa a ṛishī is shown reading a book of palm-leaves placed on a stool in his front. So also several ṛishīs are seen holding palm-leaf books bundled together with strings and kept under their arm-pits (Fig. XX, 19). Such books are also seen with Brahmā and Saraswatī.

14) <u>Rope-slings</u>

A solitary example of rope sling is shown in the sculptures of Siriyāla's story. It is suspended from the ceiling of the kitchen room holding a pot in it (Fig. XX, 10). It is the customary practice even today in most of the villages in the South to have such rope slings in their kitchen rooms for keeping milk, ghee, etc.

<u>MUSICAL INSTRUMENTS</u>

A rich variety of musical instruments is depicted

in Lepākshī sculptures and painting, some of them are shown being played by women and some by men. Prolific depiction of varieties of instruments reveal that music was very much favoured by the people of the times. On the basis of the sounds, they can be classified into four broad divisions, i.e., Vibratory (tatam or tata), Resonatory (ghana), Pneumatic (sushīra) and Percussive (ānaddha).

1) Vibratory (tatam or tata)

The stringed variety of instruments comes under this category, like veeṇa or tambura. It has been depicted both in sculpture and painting quite often in the hands of Nārada, Tumburu, Ṛishīs, Gandharvas and Apsaras and also several common ladies and males. Three varieties of Vīṇās are found in the sculpture.

i) A harp or bow shaped vīṇa

A solitary example of it is noticed in the hands of a male dancer on one of the pillars of Kalyāṇamaṇḍapa. It is provided with one string tied to a bow or semi-circular horn-shaped instrument. Due to the rough surface of the granite, the details are not very much clear. Sivaramamurti says that this harp type of vīṇa was fashioned after a hunting bow.[80]

ii) Vīṇa with one gourd

It is a most favourite and popular instrument often depicted both in paintings and sculpture being

played by men and women. It has a long cylindrical rod with a gourd attached to one end and with strings which produce melodious and sweet notes. The earliest Vipañchī-type of vīṇa was having seven strings (Sapta-tanti).[81] The one which is played upon by celestials and gods is having vyālamukha-end, while that with commoners is of simple type (Fig. XVI, 7).

iii) <u>Vīṇa with two gourds</u> (Fig. XVI, 6)

This type of Vīṇa is found at two places in sculptures. It is with a long pole having frets and strings and two gourds at either end. The upper one is smaller than the lower one and both are of circular shape. It is of later origin than the single-gourded one and is nearer to modern one and very much resembles the Saraswatī Vīṇa of South India.[82] On one of the pillars of Kalyāṇa-maṇḍapa, a male is seen playing on this instrument. Similarly on pillar No.95 of Mahāmaṇḍapa is depicted Yama playing a Vīṇa with two gourds. In both the cases, it is kept across the chest. The former is in standing pose while the latter is seated. Since the sculptures are carved on very rough variety of stone (granite), it is very difficult to find out the number of pegs and strings provided to it.

2) <u>Resonatory (Ghana)</u>

The resonatory type of instruments are available in the sculptures and paintings at Lepākshī. They include cymbals, castanets and twin-sticks.

i) Cymbals

At many places, the smaller variety of cymbals (manjīra) are depicted. They consist of two cup-shaped objects[83] apparently of some metal connected by small strings to hold (Fig. XV, 2) and strike. These produce a ringing sound. According to authorities on music, cymbals are by no means easy to play and experts make intricate and delicate movements, all in perfect harmony.[84] In the sculptures, a man who plays on manjīra is always found accompanying a dancer. They are still being used in Andhra for bhajans and harikathas.

ii) Castanets

They consists of two flat wooden bars (Fig. IX,9) held together in hands and played with the help of finger. These are frequently depicted in sculptures. Several saints and bhaktas are shown dancing while they play on castanets. Some of them are provided with either circular or horizontal metal blades at their ends (Fig. XV, 14) to produce rhythmic sounds. Their frequent depiction in the sculptures bespeaks of their popularity in the contemporary society. Even today the villagers in the region use these instruments while they sing bhajans and dance.

iii) Twin-sticks (Fig. XVI, 9)

They are used in Kōlāta or stick-play, a sort of dance while they play on sticks. Kōlu is a stick. These

sticks are played both by men and women while they sing and dance. Some sticks produce a rhythmic sound. Such stick-play can be noticed in paintings at Bagh caves.[85] Nicolo de Conte[86] noticed this type of dance in Vijayanagara empire during 1420-21 A.D. These sticks are of a span or more length and sometimes beautifully painted. Another eye-witness was Pietro Della Valle.[87] During his visit to Ikkeri in 16th cent. he saw women holding painted sticks. They still are being used in many parts of South India. Even in the present temple, at many places, male and female are shown playing sticks in groups and in different poses, which reveals the popularity of the music by sticks.

3) Pneumatic (Sushīra)

They are the wind-blown instruments often depicted in Lepakshi sculpture and paintings. They include flute, Sahnai or Nādasvaram, Modi conch and trumpets or horns.

i) Flute (Fig. XVI, 4)

The flute is one of the most ancient musical instruments in India with a pastoral association.[88] It is generally manufactured of bamboo. The early representations of it are from Bharhut and Amaravati.[89] The present one has eight holes whereas the earlier one has seven-holes.[90] In Lepākshī paintings it is depicted only once being played by Krishṇa as Veṇugopāla.

ii) Sahnai or Nādasvaram

It is strictly a blown instrument[91] depicted thrice

in sculpture. It has been represented as a pipe or a straight tube, narrow at the top near the mouth and widening at the bottom which produces most melodious and deep notes (Fig . XVI, 8). It is usually made of a bony wood black in colour. In the Nāṭya maṇḍapa, on one of the central pillars, a god is shown playing on this instrument as part of an orchestra for Rambhā's nāṭya. Usually it was played as an accompaniment to dances, but its presence in temple music is a must, especially in South India.

Modi or snake-charmer's pipe (Fig. XV,12)

It is also an instrument made of a dry pumpkin of a peculiar shape having two heads narrow at the middle. The top head is always narrow than the bottom one and provided with bamboo tubes, two at the top and one with a number of holes at bottom, on which the fingers play and produces melodious rhythmic notes, pleasing to snakes. The sculptured relief at the temple has depicted a solitary example of the same which is being played by a snake-charmer before a snake shown on pillar No.9 in Kalyāṇa-maṇḍapa.

iii) Conch (Śaṅkha or Jalaja)(Fig. XV, 15)

It is a very ancient wind-instrument, probably the precursor of trumpet. Its usage in the temple rituals is a must. It was blown through the perforation in the spiral top. It is frequently depicted in the sculptures

being blown by a number of gaṇas and saints. During temple rituals, it is often used to the accompaniment of a gong.

iv) Trumpets

The sculptures and paintings at Lepākshī depict three varieties of trumpets. They are shown being blown by men only and always associated with religious rituals. They are :

A crescent-shaped one (Fig. XVI, 1,3) often depicted blown by gaṇas and male. It is narrow at the end near the mouth and wider at the other end with a slight bend. In the Kirātārjunīya panel, when fight is going on between Arjuna and Śiva, a gaṇa is seen blowing a trumpet. It suggests that it was used during the war also. The other two varieties i.e., a semi-circular one (Fig. XVI, 2) and a straight one (Fig. XVI, 5) are shown in the painted panels of Rāma's coronation and a royal procession. They are narrow at one end near the mouth and wider at the other end. These two types are still used for religious purposes in most of the villages in Andhra. They are respectively called as Kommu and Bāka. Both are made of metal. The latter is of a single piece, while the former is in two or three parts which are interconnected.

4) Percussive (Ānaddha)

Under this class fall various types of drums. They are often depicted in sculpture as well as in paintings,

being played mostly by men. In Indian musical system, the drum has a unique place. It provides a tone to which other instruments are tuned.[92] Even among the drums, Mṛidaṅga type is considered to be the most ancient musical instrument in India. On the basis of their size and shape they are classified as below.

i) Ḍamaru or Ḍhakkā

It is a small drum having a hour-glass shape (Fig. XV, 6). The faces are covered with leather and tightened with either leather or rope braces, with a rope handle at the centre. It is always found with Śiva, Śaivite gods and followers of Śaivism. It is played with one hand.

ii) Drums with wider face of Dhol(Fig. XV,4,5)

They are of two types - one is with straight sides and large mouth, while the other is with large mouth but with narrow sides. The sides are covered with leather parchents and tightened by leather braces running from end to end, either horizontally or obliquely. They tighten these strings so that the instrument makes the required sound. They are āliṅgya type, held with the help of a belt put across the left shoulder in the upavīta fashion, and played both with the hand and a stick (koṇa) which is slightly bent at the end. They are depicted both in paintings and sculptures as being played by gods, Gaṇas and common people in religious processions.

iii) Drum with narrow face (Mṛidaṅga)
(Fig. XV, 1, 3)

This is also an ālingya type having a protruberance in the middle and narrow at the ends. It is also made in the same fashion as the Ḍhol and is hung around the neck. It is lighter in weight than ḍhol. It is played with hands only. It has on one face a circular fixture of black paste, as is seen on modern mṛidaṅga, which gives fine sounds. The other is without black mark but is applied a rice-paste before playing and cleaned immediately after the play is over. It is an important musical instrument of ancient India and is being used even today. In Lepākshī sculpture this instrument is depicted frequently in dance scenes. It reveals its popularity during Vijayanagara times. A specimen with bulged body and narrow ends is depicted in the paintings (Fig. XV, 1).

iv) A small drum

It is a aṅkya type, small in size, usually held in the hand or lap and played with a stick. It is very much connected with religious ceremonies of the temple and is shown played by males and females in sculpture.

v) A pair of drums (Fig. XV, 10)

This resembles the modern tabla and dagga and is depicted on an ornamental door jamb of northern entrance to Nāṭyamaṇḍapa and is being played by a lady with two sticks (koṇas) They are of urdhvaka[93] type having one

face kept resting on ring-pads on either side of a seated lady and being played upon.

vi) <u>War drum, Dundubhī or Bherī</u> (Fig. XV,8)

This is shown in painting in Mahāmaṇḍapa where a king is moving in a procession to a temple accompanied by various musicians. It is a huge drum of Ūrdhvaka type which produces a rumbling sound suited to battle music. It has both religious and musical association.

vii) <u>A shallow drum or paṭaha</u> (Fig. XV, 13)

It is a shallow drum producing a jarring un-musical sound or rattle. It is used for announcements and as an accompaniment to wild music which is required for dances usually associated with fearful offerings and rites. This instrument is quite frequently depicted in sculptures. The man who plays it, is shown in a variety of dresses. The prolific representation of the instrument, however, indicates its popular use in the contemporary society and religious ceremonies. It is locally known as Tappeta or Dappu. Even today it is being used for the same purpose.

<u>ARMS AND ARMOUR</u>

"At some stage" says Harrison "in his evolution from ape-like ancesters, man must have been slowly progressing for a condition in which his natural powers enabled him to maintain his place in nature to one in which, by the adoption and invention of artificial weapons

and other improvements, he began his progress along the high road to supremacy"[93A]

In this process man began to invent new types of implements to suit the situation and condition of the time, to protect himself and his interests. This made man to use varieties of arms both of offensive and defensive nature. Like many other medieaval art centres, the sculpture and paintings at Lepākshī depict a variety of arms and armour. Unfortunately, some of the important war scenes of Rāmāyaṇa painting, where most of the contemporary arms and armours were depicted, are largely damaged beyond recognition. Still the paintings and sculptures provide sufficient information regarding the arms and armoury which were in vogue during contemporary times.

Weapons of Offence

1) Bow (Dhanus)

Bows are frequently depicted both in sculpture and painting. They are of two types - with a single curve and of triple curves.

a) Bow with single curve (Fig. SVIII, 14B)

This is the common type of bow depicted frequently in the paintings as well as in sculptures. It consists of a curved stave with pointed ends to which the cord is tied. This simple type was used by hunters, archers, and heroes like Arjuna in the Kirātārjunīya panel. In

paintings such bows are shown decorated with beaded strings (Pl. XIV, A). An eye-witness during Krishna Devaraya's time, Paes, writes that the rich people have bows plated with gold and silver and the others have them polished[94]. The bows used by ladies are always shown higher than their usual height. They are usually carried on the left shoulder while walking.

b) <u>Bow with triple curve</u> (Fig. XVIII, 13)

Such types of bows are shown sparingly. They are shown only in the hands of gods and goddesses as one of their attributes, but not in common man's hand.

2) <u>Arrows (Bāṇa)</u>

Arrows along with bows are represented in many panels. An arrow consisted of a long slender shaft with elongated triangular head having pointed end and feathered terminal (Fig. XVIII, 10). Some ancient texts recommend that the feathers of heron (kaṅka), goose (haṁsa), peacock, vulture and wild-cock[95], be used. The number of feathers attached is said to be four and they were fastened by means of threads and sinews. They stabilize the flight. The shaft was made of reed, cane or bamboo and sometimes of iron[96].

3) <u>Quivers</u> (<u>Tuṇīra</u>)(Fig. XVIII, 14A)

Quivers are also depicted both in sculpture and paintings, often along with bows. They are of identical shape with cylindrical body with tapering sides, round

heavy and must have been equally good for both cutting and thrusting purposes. The handle consists of a round pommel grip and blunt-edged quillon. The ribbed ridge runs all along the blade. Such weapons are found in the hands of warriors and Veerabhadra in the paintings.

A-ii)(Fig. XVII, 4)

This is a sub-variety of type (A-i) above, and differs mainly in having a sharp triangular point at the end. Like the former, this has also a double-edged straight blade with quillon pommel with round tip and sufficient grip. The blade is thick in the middle. This is being indicated by the medial-rib running all through. This is also useful for both cutting and thrusting purposes. It is shown with a warrior on a galloping vyala.

A-iii) (Fig. XVII, 3)

This is also another variety of straight swords and it differs from A-ii in having a slanting point. It has a broad blade of uniform thickness and cutting edge on either side but no quillon having the grip and a round pommel. The above swords can be identified with the Asiyashṭī variety of Arthaśāstra.[98] Such swords are carved in sculptures in the hands of Asuras depicted on some of the pillars of the Nāṭyamaṇḍapa.

A-iv)(Fig. XVII, 6)

This is also another variety of a straight sword

having curved point, double cutting edge, raised mid-rib continuously from quillon to the end. It may be identified with the cow-tongue variety of Varāhamihira.[99] It is provided with round knobbed pommel and grip. The quillon is having internally turned ends. It is depicted in sculpture in one of the hands of a horseman on one of the pillars of Nāṭyamaṇḍapa.

B) Thrust swords

B-1) There are few representations of this type. It has usually a long, straight and thin blade with a sharp pointed end, a curved quillon with grip and knobbed pommel. Sometimes, the pommel is lavishly ornamented. Such swords are seen in the hands of a royal personality and a Veeraśaiva follower, carved on the pillars of southern cloister and in Nāṭyamaṇḍapa respectively. The former has kept the sword in downward position while he is paying respect to a deity. But in the latter case, the point is thrust into the stomach of Veerasaiva follower with one of his hands. It can be identified with Nitriṁśa (30 inches length) variety mentioned by Kautilya.[100]

B-ii) (Fig. XVIII, 1)

This is yet another long sword with sharp pointed end having cutting edge at both sides. It is having a round quillon, a segmented grip and knobbed pommel. A fuller runs throughout the length.

B-iii) (Fig. XVII, 5)

It is another variety of thrusting swords having a

long curved blade ending in a sharp point. It has double cutting edges. The quillon is with in-turned ends. The grip is having a knuckle-guard with oblong pommel having knobbed-end. It is also provided with a pointed langet. It can be used for both thrusting and cutting purposes. Such variety is found in the hands of warriors on the pillars of the Nāṭyamaṇḍapa

C) Cutting type

There are numerous example of this variety of swords. They are seen in the hands of asuras, gaṇas and common soldiers. They are of single-edged variety with a strong broad blade with curved ends and can be identified as Maṇḍalāgra variety of Kautilya.[101]

C-i) (Fig. XVII, 10)

It is a short sword with broad and strong blade having a curved pointed tip. The lower curved side is having sharp cutting edge, while outer edge is blunt. The flaring sides of the blade at the bottom serve as guard and also as quillon. It is having a rectangular grip and a flat pommel. The sword is thick at the mid-region and tapering at the sides.

C-ii) (Fig. XVII, 8)

It is a variant of C-i but with thicker blade, having a curved round-tip and sharp cutting edge on the curvature side. It is having a rectangular, straight quillon with straight grip having a semi-circular knobbed-

pommel. It can be identified as the lotus-petal shaped variety of Varāhamihira.[102]

C-iii)

This is another heavy sword with strong, broad-blade having curved blunt tip and with the cutting edge on the curvature side. It is also having a quillon with pointed langet in the middle, with convenient grip and round pommel. It is shown in the hands of an Asura in the Nāṭyamaṇḍapa.

C-iv)(Fig. XVII, 15)

It is yet another cutting sword having strong, curved and angled blade with round quillon and knobbed pommel and with both the edges sharpened. It is carved in the hands of a gana on one of the pillars of Kalayāṇa-maṇḍapa.

C-vi) (Fig.XVII, 2)

It is also a cutting sword having a strong, curved and angled blade with curvature on both edges. Its hilt is having a straight, up-curved and flanged quillons with a circular pommel. The tang ends in a knob. The quillon is also having blunt pointed langets. It is shown in sculpture.

C-vii) (Fig. XVII, 14)

It is a cutting sword, having a strong, broad blade. It is wider at the middle and sharp and pointed at the end. It serves a dual purpose for thrusting and

cutting. The straight pointed end is intended for thrusting and curved body for cutting. It is having a medial-ridge all along from quillon to tip. The pommel is of two circular plates connected to a knobbed tang.

C-viii)(Fig. XVII,9)

It is a multi-purpose weapon with a strong re-curved and angled blade fitted into a circular quillon having a circular knobbed grip with knobbed pommel. Both the edges are sharpened.

5) Dagger

The dagger is a short weapon with a short blade designed for thrusting in a close hand-to-hand fight. It is found on the waist belt of kings, chiefs and hunters. Most of the daggers found in Lepākshī sculptures and paintings are worn by hunters and royal personalities.

Following are the types of daggers encountered mostly from paintings.

1) (Fig. XVII, 7)

The blade is wider at the hilt and gradually narrowing at the end with a sharp point having a straight quillon with flanged ends. The pommel is bent to one side. This is pierced into the body of a panther by a warrior in Cheeta hunt depicted in painting on the ceiling of the

Mahāmaṇḍapa.

ii) (Fig. XVII, 12)

It is also another fine dagger wider at the hilt very narrow at the tip and having an animal-headed pommel found with one of the members depicted in Cheeta-hunt.

iii) (Fig. XVII, 13)

Another small dagger worn on the waist-band by a warrior in a hunting scene. It is with curved blade, wider at the hilt and pointed at the tip, similar to a jambia,[104] having ribbed hilt with flanged pommel and knobbed tang.

iv) (Fig. XVIII, 2)

It is a jamadhar-type[105] of dagger with two side bars and two cross bars. It has a double-edged blade having a sharp pointed end with wide triangular groove on both faces. It is seen with a hunter who is attacked by a panther (Cheeta) in a painting depicted on the ceiling of Mahāmaṇḍapa.

6) Spear (Kunta)[106]

In sculpture as well as in painting spears are depicted. In many instances, they are shown with the people who are attacking elephants. Spears consisted of wooden or bamboo poles, with pointed blades of steel, iron or copper and balanced with an iron-knob or spike at the lower end. The spear was a very convenient weapon for

horse-mounted soldiers, particularly when they had to face an elephant rider. It is invariably seen with cavalry men.

i) (Fig. XVIII, 7)

In a spear a leaf-shaped blade with pointed end with a groove in the centre is fixed into a wooden pole having a fluted ring at the bottom and another knob at the end. Sometimes, the handle had three knobs at either ends.[107]

7) <u>Club</u> (<u>Gada</u>)[108]

Club or mace is one of the most ancient weapons of India. It is often referred to in the Mahābhārata.[109] In Lepākshī sculptures and paintings, the club is frequently depicted, but always with gods as one of their attributes and also with demi-gods like gaṇas. It is represented either with knobbed or fluted-heads having a series of rings on either side and a knob at the top. It is also provided with a straight handle having a knob at the bottom (Fig. XVIII, 17). In some cases they are provided with long tapering handles with fluted ends.

8) <u>Battle Axe</u> (<u>Paraśu</u>)

Battle axe is often depicted in Lepākshī sculptures and paintings. It is depicted not only with gods as one of their attributes, but also with hunters and ṛishīs. They are with two types of blades.

A. (Fig. XVIII, 2)

This consists of a long wooden handle with tapering sides attached to a crescent-shaped blade at the upper end. In its hafting a cylindrical ring is fixed to the handle first and a vertical hole is made in the centre in which the tang of the axe is hafted with its knob protruding outside. This type of weapon is seen in the hands of tribals and hunters in the paintings.

Another example is a variant of above. The blade is hafted into an ornamental, bulbous head provided with straight handle. This type is seen in the hands of a god as an attribute (Fig. XVIII, 6).

B. (Fig. XVIII, 5)

It is another type of battle axe, having a double curved blade, shallow at the centre and pointed on either side. It is hafted into bulbous, fluted head of an ornamental handle. It is a deadly weapon found in the hands of Śiva as Aṅdhakāsurasaṁhāramūrtī carved on one of the pillars of the Mahā maṇḍapa.

9. Trident (Fig. XVIII, 3)

It is also variously depicted both in sculpture as well as in paintings being held in the hands of gods, goddesses, gaṇas and dwārapālas. It has a long shaft fitted with tri-pronged blade with sharp ends. In some cases, the side-prongs are flaring.

II. WEAPONS OF DEFENCE

Of the weapons of defences, shields and body armour are represented in sculpture and painting. The former occur frequently while the latter very rarely.

1) Shields

Though shields are quite often depicted, only two varieties are shown - round and rectangular.

A) Round shields (Fig. XVIII, 11,12)

It is a popular shape quite frequently depicted in the hands of gaṇas and asuras in sculpture and in the hands of infantry men in a war scene, in painting. They are circular in shape. Some of them are of simple decoration with concentric circles, while others are richly ornamented with flowers and dots. Some of them are provided with some sort of tassels in the centre. The contemporary chronicler Nuniz, who visited Vijayanagara, writes that "their shields are so large that there is no need for an armour to protect the body which is completely covered.[110] Such round shields with similar description are also noticed in Khajuraho sculpture.[111] Regarding the type of decoration, Nuniz also records that they are decorated with flowers of gold and silver[112] and others with colours.

B) Rectangular shield (Fig. XVIII, 15)

It is seen in the hands of an Asura on one of the pillars of the Nāṭya maṇḍapa. He is holding a

rectangular shield with convex surface and provided with square handle at the back. It is a simple variety without any decoration.

Regarding the material used for making these shields, the Arthaśāstra mentions wood, cane, bamboo and leather.[113] Arrian informs us that they were made of ox-hide.[114] The same is confirmed by the evidence from the Mahābhārata.[115] Moreover, the term 'charma' indicates that they were made primarily of leather and rarely of other materials.

2) Armour

At Lepākshī, armour is very rarely depicted. The sculptures at Lepakshi do not give us any clue but some war scenes are depicted in paintings. Unfortunately, the details are largely damaged. No authentic information is available regarding the body armour. Some of the painted war scenes of Rāmāyaṇa reveal that the foot-soldiers are wearing two types of protective covers on their head resembling a helmet, with a projection on the top. The helmet covered the entire head including the ears upto the neck. Another variety is a sort of a cap without central projection, but extended over the nape. In addition, another soldier is seen with a peculiar helmet in the form of a protective cover over the head extended upto shoulders which is further decorated with beaded design on the border. It suggests that all the

soldiers of infantry were with helmets. The same is further confirmed by the writings of contemporary foreign travellers.[116]

GAMES AND AMUSEMENTS

Games and amusements are an essential feature of any society. The sculpture and paintings at Lepākshī depict certain interesting games and amusements. They include:

1. Hunting

Hunting and chase have been ancient means of recreation in India. In the beginning, it became a necessary means to his survival. Later, it became a recreation or an out-door game, a sort of sport particularly of the men of wealth and leisure. During the period under review, hunting became a very important feature of the life of the ruling class and aristocracy and a source of livelihood for some low class people of the society. It is attested by the depiction of several such scenes both in paintings and sculpture.

The depiction of Kirātārjunīya story, both in sculpture and paintings, repeatedly on the walls and ceiling of the temple, reveals boar-hunting by the aristocratic people in the society. It clearly shows how the animal is to be chased by both hunters, helpers and even by hunt-dogs. Vijayanagara kings patronized

hunting and participated in the game along with their ladies.[117] There were reserved hunting grounds for the sport.[118]

On the ceiling of the Mahā maṇḍapa, a scene of Cheetah (panther) hunt is graphically depicted. In this, some royal couple on horse back is accompanied by several warriors and officials with various weapons like spears, swords, daggers, some mounted on horse back and others on foot.

On one of the pillars in the northern cloister, a hunter is depicted returning from the hunt carrying two hares tied one on each end of a bamboo-stick which he balances on his shoulder (Fig. XX, 5). From his dress he appears to be a professional hunter getting his livelihood by hunting only. The sale of hare and other birds in the market is well attested in the writings of contemporary foreign visitors.[119]

2) Man and animal fights

The moulded adhishṭhāna of the Nāṭya maṇḍapa is having a vertical kaṇṭha decorated with several elephants in various moods. On the western face, a fight between an elephant and a male with royal attire is depicted. In this panel the elephant is shown subjugated by the same person, who is ultimately shown seated on a raised seat. In another instance, an elephant is being attacked by a male with a spear. The elephants shown in the fighting

scenes are fully decorated with various ornaments. In the Mānasōllāsa,[120] a detailed description of the game is found. Such amusement was called Gajavāhyāli-vinoda.

3) Keeping pets

The delineations in sculpture and painting reveal that the people took pleasure in keeping pet birds and animals. The ladies liked to keep parrot in their homes and passed their lonely hours by talking with the birds. In one of the panels depicting Śiva's marriage, one of the females attending Pārvatī is shown having a parrot on her wrist. Similarly in another panel (Fig. IV, B12) depicted in the southern verandah, one of the four ladies who are worshipping goddess Durgā is shown having a parrot on her right hand. It was an ancient practice among the ladies to talk to their pet parrots during their leisure hours.[121] Similar representations are found in Mathura art.[122]

In another instance, on one of the pillars (No.26) of the Mahā maṇḍapa a pet parrot is depicted eating in a bowl by keeping one of her legs gently on the rim.

Among animals, monkeys and dogs were also tamed. On one of the pillars of northern cloister, a monkey is shown with beaded haras around the neck and dressed. It suggests that it is a pet animal. In the Kirātārjunīya panel, several dogs are shown chasing the boar. They are tamed dogs being used for hunting. Such practice

is recorded even in inscriptions.[123]

4). Music and Dance

Music and dance also provided amusements. The dancing hall in a temple is intended for such public performances. In olden days, such programmes used to take place frequently in a temple. The depiction of several musical instruments on the pillars of the Nāṭya maṇḍapa and also of ladies in various poses of Bharata-naṭya suggest that music and dance also served as popular amusements during the period. On pillars, several males are shown in the act of singing by keeping one of their hands on their ear and the movement of mouth also suggests that they are singing. The foreign travellers like Abdur Razzak, Paes and Nuniz have left graphic descriptions of dancing girls who, like wrestlers, received special invitations for the Navarāthrī festival at Hampi.[124]

5) Stick Play (Kōlāṭa)

It is otherwise known as Kōlāṭa. Kōl means stick, āṭa means play. On the various pillar-components and also in the entablature of the Mahā maṇḍapa and the Nāṭya maṇḍapa male and female dancers in full attire, are shown in the act of dancing while they play on the sticks in various bhaṅgimās. They are always accompanied by some male with mṛidaṅga and cymbals. The prolific representation of the play reveals its popular nature. Its

popularity during Vijayanagara period is further attested by a Venetian traveller Pietro Della Valle who actually witnessed the play in the streets of Ikkeri.[125] Even today, in most of the villages, the stick-play with music is the pastoral entertainment still being liked by many.

6). Wrestling

Wrestling seems to have been extremely popular and received state patronage during the period under review. From the writings of foreign visitors like Paes and Nuniz, during the 16th cent., we learn that wrestlers from all over the empire, received state invitation to exhibit their art during the Navarātrī festival at the capital.[126] The contemporary literary works also attest to the popularity of the game.[127]

On one of the pillars of the Kalyāṇamaṇḍapa, a pair of male wrestlers is depicted wrestling by holding each others legs. Women also participated in wrestling. It is depicted elsewhere.[128] In commemoration of those wrestlers who succumbed to the injuries received during the fight, vīragals (hero-stones) were set up.[129] Kṛishṇa Devaraya himself was a wrestler and wrestled daily with one of his athelets.[130] Wrestlers were given agrahāras and they were one of the privileged persons permitted to sit and eat pān (betel) before the king during the Mahānavami.[131] The wrestlers were called Jeṭṭis.

7. Chess

It is an ancient game of India and it is believed that it was invented by Indians. The present form of chess is supposed to have developed from the Aksharakrīḍā of Vedic literature.[132] It is played by two people. The chess-board contains sixtyfour squares and is played with thirtytwo gamesmen. In the Bhūkailāsa painting, Śiva and Parvati are shown playing chess. The board with gamesmen is kept in the centre on a pedestal and several attendants are witnessing the game. The contemporary literature mentions that the chess was one of the popular indoor games, very much favoured by the kings, especially Krishnadevarāya.[133]

8. Dice

Though no dice piece is depicted either in the sculpture or in painting, there are several game-boards carved on the pillar faces and also on the slabs of different components of the temple. They include the square game board for Ashṭachamma (Fig. XXII, 3,5,6) and a triangular one for the game of tiger and goat (Fig. XXII, 11,12). Their repeated carving on the various portions of the monument indicate their popularity.

9. Square game board (Fig. XXII, 3,5,6)

It is depicted both on a pillar face and also on the floor-slabs. It can be played by either two or four persons. It is mentioned as aṭṭapada by Buddhaghosha.

Such boards are depicted on some of the floor slabs at Nagarjunakonda monuments.[134]

10. Triangular game-board (Fig. XXII, 11,12)

This is another game which was in vogue during Vijayanagara period[135] and is a popular game even now in most of the villages of Andhra Pradesh. It is played by two persons with a three numbered dice. Such boards are repeatedly carved on many floor slabs in the Nāṭya maṇḍapa and also in the southern cloister.

11. Snake-charmer

On one of the pillars of the Kalyāṇa maṇḍapa a snake charmer playing his mōdi before a snake is graphi cally carved. Even today it is being enjoyed not only by the children but by many elders, especially in rural areas. It was one of the past-times not only during Vijayanagara period but even in early centuries of the Christian era, since it is depicted in Nagarjunakonda sculptures.[136]

TRADES AND PROFESSIONS

The material culture of the contemporary society depicted in the sculpture and paintings at Lepakshi, sheds a flood of light on the various trades and professions of the period. Some of the sculptures throw direct light on this aspect, while others furnish indirect information. For example, there is no scene of a goldsmith

making any jewellry or a blacksmith shaping weapons or of a carpenter. But the prolific depiction of these objects in the sculptures makes it abundantly clear that goldsmith, black-smith and carpenters were important components of the society during the period under review.

I. TRADES

1. Metal-workers

The sculptural delineations at Lepākshī provide ample evidence regarding the high degree of perfection the metal works achieved during the period. They could work both on hard and soft metals. Those who work on hard metal are otherwise known as blacksmiths, who were one of the essential members of the contemporary society and they were held responsible for making the various instruments for stone-works, carpenters, barbers and other essential traders. They also supplied the agricultural instruments viz., chains and bells to tie and decorate various animals (Fig. XVI 10; XXI, 2,3,4 and 6). They were responsible for preparing various weapons and armour for the fighting class. Their presence in the society was indispensable in 16th cent. when every trade and industry was depending wholly on man power. In every town they used to have a guild of their own. They had a close contact with the Government and the latter used to consult the guild before introducing any tax on their trade.[137]

The sculpture and paintings at Lepākshī depict an exuberant splendour of the art of ornament making and jewellery indicating the flourishing state of this industry. A careful observation of these ornaments reveals various methods of their making. They include simple, solid and skilful decoration of delicate wire-work and skirting which needs an advanced technical skill of the goldsmiths. They were well versed in making attractive design. All the persons in the society may not afford to have costly ornaments of gold. The commoners might have worn the ornaments of other metals like silver, copper and other cheaper variety. Abdur Razzak[138] witnessed some gilt ornaments worn by the people along with gold ornaments. This indicates that silversmiths and coppersmiths also had developed their professional art. In sculpture, several elephants, bulls and horses are shown fully caparisoned with various ornaments and bells, rattles and chains. They may be of cheaper metals and might have been supplied by silver and coppersmiths. Several copper plate grants[139] were issued during the period under review. They were possibly prepared by the coppersmiths and metal engravers of the time.

2. Bead-making

In view of prolific depiction of beaded ornaments in the sculpture and paintings at Lepakshi, bead-making appears to have been a flourishing industry during the

time.[140] They may be of metal, precious stone or pearls. The beads embedded in the ornaments indicate that they are of different shapes, such as round, flat, barrel, bi-conical and cardamum shaped.

3. Carpenters and Wood-carvers

They contributed much to the architecture of the period like doors, windows, decorated beams etc., and house-hold articles like tables, chairs, cradles, stools, cots etc. They introduced new forms and designs in making the above articles. The moulded seats are profusely decorated with geometric and floral designs (Pl. Fig.XIX, 2,5, and 8), The ornamental legs of the stools and cots depicted in paintings and also ornamental handles of various weapons might have been prepared on the lathe. Carpenters were responsible for making huge temple-carts, palanquins, chariots, etc. Some of them are decorated with flowers of gold and silver.[141] The temple-carts of the period contained a lot of wood carving in the form of figures and motifs. It is the work of wood-carvers only.

4. Masons and architects

From the building activity of the period, one can easily surmise that the quality of masons and architects who were responsible for building such stupendous edifices like the temple complex of Lepākshī must have been of high order. The period under review was known for high gāli-gopuram, construction of forts, tanks, etc. These are

all possible with high skilled masons and architects of superior engineering skill. The hanging pillar at Lepākshī, and the musical pillars at Hampi, are some such examples of master architects.

5. Stone-carvers and sculptors

The art of stone-carving had attained sublimity during the period. They have carved a variety of sculptures in high and low relief and produced the best specimens of artistic beauty and grandeur.[142] The intricate geometrical and floral designs carved on the various components of the temple bespeak of their workmanship. Some of the incised line work and half-finished sculptures on some of the pillars of the mahāmaṇḍapa suggest that they drew the figure outline and then worked out its relief. The chisel marks on the surface of the stone indicate that they have used very sharp chisels and light hammer for their work. Because of their skill and knowledge, they could convert huge monoliths into beautiful sculptures of artistic grandeur.[143]

6. The Potter's art

The potter's art is well attested in the depiction of various pots in sculpture and paintings. The innumerable shapes and designs suggests the advanced development of trade (Fig. XX, 6,7,8 and 12, XIV, 7, 9). They may be of clay brass, copper and silver. Some of the foreign writers of the contemporary period witnessed the same in

the hands of maidens.[144] In good olden days, the potter was an indispensable person in the society. To indicate importance, some such professionals whose services are very much related with the society and temple are carved on the temple components. The potter was one of them. On one of the pillars of Nāṭyamaṇḍapa, his figure is carved in the act of making pots. He is holding a dabber in one of his hands and is dressing the body of the pot. Some of the finished pots of different shapes and sizes are kept by his side (Pl. IX, A). They have shown their ingenuity not only in manufacture of different types but also ornamental ones - painted, stamped, incised and also embossed.

7. Weaving and Textile

It is very difficult to assess the fabric, the quality and design of cloth depicted in the sculptures, but the paintings at Lepakshi provide us with some knowledge of textiles that were in vogue during the period under review. The paintings depict a variety of fabrics, different designs and colour worn by males and females. Some of them were richly embroidered with gold and silver flowers.[145] The weavers of the period were known as Tantuvāyins and the dyers vastra-bhedakas.[146] They had their own guilds. The designs on the textile available in the paintings at Lepākshī consists of: (Fig. XXII)

i) Horizontal and vertical lines forming squares (Fig. XXIV, 5);

ii) Criss-cross lines forming a design of diamonds (Fig. XXIV, 7);

iii) A design of wavy lines (Fig. XXIII, 6);

iv) Vertical bands;

v) Mat design;

vi) A design of dots;

vii) A design of flowers (Fig. XXIV, 1,4, ; XXV, 5,6,8);

viii) Squares filled with flowers (Figs. XXIV, 2; XXV,7)

ix) Wavy lines having dots in between;

x) A design of complicated creepers (Fig. XXV, 1-4)

xi) A design of flowers and dots;

xii) A design of circles and squares (Fig. XXV,3);

xiii) A design of diamonds filled with flowers (Fig. XXIII, 8; XXIV, 6);

xiv) A design of leaves (Fig. XXIII, 7)

xv) A design of horizontal lines having plants at intervals (Fig. XXIII, 5);

xvi) A design of circles arranged vertically in a row (Fig. XXIII, 3) and

xvii) A design of triangles arranged diagonally (Fig. XXIII, 4).

In addition, each cloth is provided with ornamental border of different designs. They are made in different colours, which are quite appealing and is possible only

with advanced technique of dyeing which are being initiated by the modern dyers and weavers in Andhra.

8. Tailoring

The advanced textile industry referred to above probably gave rise to the art of tailoring. Tailors were known in inscription of the time as vastra-rakshakas[147] who fashioned costumes in the form of trousers, shirts, skirts, pyjamas, etc., which are depicted in the sculpture and paintings and testify to the use of stitched garments.

9. Rope-making

This art was known to the contemporary society. It is attested by many sculptures at the site. A rope-sling is depicted in the Siriyāla's kitchen in sculpture. A musician is shown playing on a ḍhol which is hung to his shoulder with the help of a string, not by strap (Fig.XV, 5). Some of the ornaments of elephants, bulls and horses are hung with the help of ropes. Ropes were used as ornamental bands also around the neck of elephants and bulls (Fig. XVI, 10 and XXI, 2 and 3). A hunter is shown carrying two hares tied to a bamboo stick with the help of ropes. So also several palm-leaf granthas are shown tied into a bundle with the help of long strings (Fig. XX, 19).

10. Leather Industry

Leather industry was known to the people of the times.[148] They were known as Kuranṭakas (shoe-makers) in

inscriptions and were taxed. Many leather articles are depicted in sculpture and painting, such as belts and straps tied to musical instruments, quivers, saddles put on horses, sheaths of swords and daggers. The foot-wear depicted in the paintings worn by hunters (Fig. XX,20) also must have been of leather. The side-covers of ḍhols and mṛidangas etc. and the tunics of horse men were made of strong thick-leather of many layers.[149] The same is attested to by the foreign writers.[150]

11. Cosmetics and oil manufacture

The sculpture and paintings reveal different kinds of cosmetics, collyrium and varieties of colours for spotting their foreheads by both men and women. In the paintings, both men and women are shown applying collyrium to their eyes. For its preparation, oil was needed. For having healthy hair, oiling is needed. Regarding oils, Paes says, the people are very fond of oil produced from seeds sown and reaped in the country and crushed by means of machines which they make.[151] The foreheads are decorated with variety of designs (Fig. XIV, No.10). Some of the women in paintings and sculptures are seen with their arms and feet painted (Fig. XIII, 1). The contemporary eye-witness Barbosa writes that "the people used perfumes and flowers. They anointed themselves after bath with white sandalwood, aloes, camphor, musk and saffron, all finely ground and kneeded with rose-water".[152] Making the mouth

red by chewing pan was a contemporary custom noticed by the Persian Ambassador.[153] It is still being practised in Andhra Pradesh.

II. PROFESSIONS

1. Agriculture

Though no evidence of agricultural activity is found either in the sculptures or in paintings, various inscriptions engraved on the temple walls[154] reveal the grant of several villages, tanks and channels in the vicinity of Lepākshī for the service of the god. This suggests that agriculture was the main profession of a large number of people as it has been in this country from times immemorial. It is further attested by the contemporary foreign visitor Paes who writes, "these dominions are very well cultivated and very fertile, could produce plenty of rice, Indian corn, grains, beans and other kinds of crops".[155] He further says "behind cities, towns and villages, they have plantations of mangoes and jack-fruit trees and tamarinds and other very large trees".[156]

2. Cattle-rearing

Cattle-rearing was also one of the means of livelihood during the period. It was attested in the writings of foreign visitors.[157] Some foreigners received cows, buffalos, sheep and goat sent by the king for their feast. In the paintings and sculptures, several shepherds and cowherds are depicted, sometimes along with cows.

During Vijayanagara period, numerous gifts of sheep, cows, buffaloes were given to temples, for the supply of curd and ghee to the temple. These gifts were entrusted to the cowherds, who agreed to supply daily, certain quantity of milk, ghee and curd for daily ablutions.[158] The main intention of such donations was not only to supply curd and ghee to the temple, but also to foster and cultivate the cattle population, which was necessary for the prosperity of the rural economy.

3. Hunting

During the period under review, hunting was adopted both as a profession and also as a past-time. As referred to above, one of the pillars of northern cloister, a hunter is depicted carrying two hares on his shoulder with the help of a bamboo-stick to which they were tied. In addition to it, the boar hunting is elaborately depicted repeatedly both in sculpture and painting. Foreign writers have recorded that the markets were full with birds and game animals and sold at a very cheap rate.[159] There were special hunting grounds and the kings not only encouraged hunting but actually participated in hunting.[160]

4. Teaching

A school scene is graphically depicted in the sculpture while carving the Siriyāla's story, where a teacher is shown imparting education to the children.

The place of learning is a temple. The teacher is shown seated on a pedestal in Rājaleelāsana pose, holding a cane in his hand. The boys are shown clean shaven. Siriyāla's son who is one of boys studying, is taking leave of the teacher by prostrating himself. This suggests a Gurukula type of teaching which was prevalent during Vijayanagara period and the temples served as educational centres.[161]

5. Washermen and Barbers

Although there is no depiction of washermen in the sculptures, the existence of the profession can be guessed from the numerous variety of clothes worn by the people. They were referred to as Rajakas in the inscriptions of Vijayanagara period.[162] They were also having their own guilds. They were considered as one of the essential communities of the society. Some of them were given mānyas for their services by the kings. According to the contemporary writers, the Vijayanagara kings used to wear silken clothes, pleasantly decorated.[163] The washerman of the period could have handled such clothes efficiently without causing any damage to them and their quality. Similarly, the barbers were also efficient in their art. The sculpture and paintings at the site present many styles of mustaches, beards and hair-styles.[164] Vijayanagara inscriptions refer to barbers (kṣaurakas).[165]

6. Domestic servants

It appears from the sculpture and paintings that several domestic servants were employed by the rich and ruling classes. We find both males and females as domestic servants. They are sometime shown standing with folded hands (Pl. XVI). In one of the panels of Siriyāla's story, a servant is shown bringing the boy on his shoulders. Several maid-servants are shown attending Pārvatī as also royal ladies and holding chauris, plates and other articles. Similarly a male servant is depicted in a sculpture, carrying water-pots. In one of the painted panels, a male servant is shown attending royal ladies with folded hands. Some of the male attendants are depicted holding chhatrās and chowrīs. The institution of slavery was in existence during Vijayanagara period which is recorded by the contemporary writers[166] and epigraphs.[167]

7. Musicians and Dancers

A very good number of dancers and musicians are depicted in sculpture and paintings at Lepakshi. Most of them must have been professionals. Music and dance were patronized by Vijayanagara kings. The artists used to give their performances at private and public gatherings, especially in the temples. During Vijayanagara period the Nāṭya maṇḍapa became the most attractive and largest component of the temple, where numerous figures of musicians and dancers in various attitudes are carved. Most of them

were attached to the temple. During this period, the musicians and dancers were considered to be one of the privileged classes in the society. They had the privilege to sit before the king and chew the pan in front of him.[168]

STRUCTURES

The artists of Lepākshī sculpture and painting have displayed only few examples of contemporary structures. They include both secular and religious structures.

I. SECULAR STRUCTURES

A. Palaces

In paintings, while depicting the panels of Kalyāṇa-sundaramūrtī and Manunītikoṇḍa Chola, royal palaces are shown in a conventional way. It is a big hall of rectangular plan, having a superstructure at the centre and entrances on either side. The superstructure is in the form of a temple-type sikhara built in talas in receding order. It is also attested by Ceasar Frederick[169] who visited Vijayanagara capital during the last quarter of the sixteenth century. The lowermost talas were provided with miniature ṅanga-śikharas in the same pattern. Each tala except the top one was provided with flat-roof with curved and sloping eves. The topmost division had a wagon-vaulted roof with pañjara decoration at the sides. The lowermost tala is provided with porticos (mukhamaṇḍapa) having supporting pillars. The roof of each tala is

further decorated with hanging flowers and festoons.

The side-entrances are in the form of toranas built on high decorated pillars with capitals and brackets. They seem to be of wood. The toraṇa gateways are surmounted by high pyramidal gopuras. The central one has a rectangular plan with wagon-vaulted roof which is further decorated with a series of kalaśas. The side ones are square on plan, having a kūṭa type of śikhara. They resemble the one still existing at Hampi.[170] The structure is enclosed by a high massive wall, with battlemented top with arched openings at intervals. The arches are both pointed and semi-circular. The main entrance of Manunīti Chola's palace is shown provided with trefoiled arch surmounted by high pyramidal śikhara talas and kalaśas. It differs on plan and shape from the torana type referred to above. It is an arch-type gate both of which are referred to by the contemporary writers. The above details tally very much with the observations made by the contemporary foreign visitors i.e., Paes,[171] Abdur Razzak[172] and Nuniz.[173]

Such type of buildings with temple type śikhara of Vijayanagara period are still in existence at Chandragiri[174] and Hampi.[175]

The lowermost tala with pillared portico may be a functional one. Such multi-storeyed palaces with stair cases are reported by the contemporary travellers.[176]

The same style of palaces are depicted in the Rāmāyaṇa scenes also. While depicting Kirātārjunīya story in painting, Indra's palace is depicted in a conventional manner in the form of a square maṇḍapa having a high, pyramidal roof of five talas and each, except the last, is provided with a flat-roof profusely decorated with hanging festoons and fluttering flags. The topmost unit is having a domical kūṭa śikhara with a pinnacle and a kalaśa.

B. COMMONER'S HOUSE

While depicting Bhakta Siriyāla's story in sculpture, the house of Siriyāla is depicted. It consists of a rectangular hall and a square kitchen. It is built on pillars with long square shafts surmounted by capitals and brackets supporting a flat roof of moulded design (Fig. XXII, 1,2). There are intermediary walls, dividing the hall and kitchen into two units. The flat roof with a slope on one side is provided with a parpet wall of semi-circular merlons. The house is provided with a open courtyard where Siriyala's wife is giving bath to their son.

II. RELIGIOUS BUILDINGS

Both in sculpture and painting some temples are depicted. They are of two types.

1. Square maṇḍapa.
2. Square mandapa and a porch.

1. Square maṇḍapa

While depicting the Kirātārjunīya story at many places, Arjuna is shown worshipping Śivaliṅga enshrined in a square maṇḍapa type of temple. It is square on plan having moulded adhishṭhāna over which pillars are placed. It may be four pillared mandapa but from side view only two are visible. In the centre a Śivaliṅga on a pāniva-ttam is installed. In its front a Nandi is also shown in the same maṇḍapa. The superstructure is in dvi-tala vimāna surmounted by a circular stūpī and kalaśa. The śikhara resembled the brick śikhara of the main shrines at the site. The same type of structures are shown in many painted panels.

2. Square maṇḍapa with a porch (XXII, 4 B)

It is again depicted in Bhakta Siriyala's story sculpture. It is a square maṇḍapa with a porch or pillared maṇḍapa in which a teacher is shown seated and imparting education to the boys. The main maṇḍapa is provided with eka-tala vimāna with a stūpī and kalaśa. The sides of the prastara is decorated with a hāra of kuḍu-arches, which is again an imitation of the main shrine. The sides of the domical roof of the tala is further embellished with ribbed decoration and pañjara-arches.

In addition, at the back side of the above temple, there is another maṇḍapa built on four pillars but no adhishṭhāna. It is having a dvitala vimāna with a pinnacle but no kalaśa. It resembles the Ūyala maṇḍapa

and is commonly found at many of the contemporary temple sites. It is quite similar to the one available at Lepākshī, but the latter is with adhishṭhāna.

Since the life scenes depicted at Lepākshī are very limited, the information on secular architecture is very scanty. But whatever is depicted, quite appropriately tallies with the records of the contemporary eye-witnesses and also the structures of the time still existing at most of the Vijayanagara sites like Hampi, Chandragiri, Penukonda and Ginjee.

CONVEYANCES

From very early period, man's persistent efforts to lessen the labour of walking and to reduce the burden of carrying his belonging from place to place, possibly led to invent conveyances.

I. The land conveyances

As evidenced in the sculpture and paintings, the conveyances on land include - animals, carts and palanquines.

A) Animals

1) Horse

Among the modes of conveyances by animals, horse is important and frequently depicted both in sculpture and paintings. It is used both for riding and pulling the chariots. In the former context the animal is frequently used. Horse riding appears to have been

very popular during Vijayanagara period. Quite often the horse is depicted with a rider. Galloping, caparisoned horses with riders are depicted on the moulded adhishṭhāna of the Nāṭya maṇḍapa. In the painting, caparisoned horses are shown in the royal procession, in war and in Cheetah hunting scenes. According to contemporary chroniclers, Vijayanagara kings imported a good number of horses from Persia and Arab countries.[177] Paes who saw the cavalry of Vijayanagara kings on the annual review day, has given a graphic description of horses fully caparisoned with a variety of decorations.[178] They were estimated to be 35,000 and always ready with armour.[179] Fully caparisoned horses were used for carrying royal personalities during festive occasions. Paes also says that the reins were not of leather but of silk twisted into ropes. The iron-bits in their mouths are clearly carved in sculpture. In Manunīti Chola story paintings, caparisoned horses are shown drawing the chariot. The man who is driving the animals is holding a whip in his hand (Fig. XXI, 1). It consists of a braided rope either of silk or of leather straps tied to a stick. The horse is shown saddled in many cases (Fig. XXI, 3). The bridle consisted of thin straps probably of leather, including forehead band and breast-bands adorned with leaf-shaped pendants, sometimes with a neck ornament of rattles. This tallies with the graphic description by Paes referred to above.

2. Elephants

In the sculptures at Lepākshī, elephants are quite frequently depicted on the various components of the temple. Elephant was one of the symbols of sovereignty and therefore mostly favoured by the kings[180]. In most of the cases, they are shown decorated with various ornaments like hāras around the neck, chains with bells on the body, beaded strings on the head, metal rings on the legs and velvet padding on the body. Elephants have been utilised in India for warfare since very early periods. Kauṭilya observed that "the victory of kings (in battle) depends mainly upon elephants.[181] The same tradition was continued by the Vijayanagara kings. According to Abdur Razzak, Devaraya-II had more than 16000 elephants[182]. Another writer Nikitin, writing during the reign of king Vīra-Narasiṁha, says "elephants are greatly used in battle, large scythes were attached to the trunks and tusks and the animals are clad in ornamental plates of steel. They carry a citadel containing twelve men in armour with guns and arrows,[183] Another writer Paes who saw them during festive occasions says, "the elephants in the same way are covered with caparisons of velvet and gold with fringes and rich cloth of many colours and with bells so that the earth resounds and on their heads are painted faces of giants and other kinds of great beasts."[184]

In friezes, the elephants are depicted in various attitudes being ridden over by male and female riders. On

one of the pillars (No.28) of the Mahāmaṇḍapa, a female in full attire is seen riding over a caparisoned elephant, holding a goad in her hand. During Vijayanagara period, the elephants were used for trampling the criminals too. It is clearly depicted on one of the pillars of the northern cloister and is fully attested to in the writings of foreigners, who actually witnessed the same.[185]

3. Bulls

Bulls caparisoned are often depicted in sculpture. At several places, Śiva and Pārvatī are shown riding a caparisoned bull. In the writings of foreign visitors, bulls were used for transporting food stuffs.[186] Even today, bulls are being used by some tribals for shifting their articles from place to place in Andhra. Though not depicted either in sculpture or paintings bullock-carts were used as means of conveyance during the period under review.

4. Camel

Camel is depicted on one of the pillars of the eastern cloister. It may indicate that the people of the time might have used them either for carrying men or for transportation of luggage. In a painting at the Virūpāksha temple at Hampi, a man is shown seated on a camel beating drums in a procession.

B. WHEELED CONVEYANCES

These are very rarely depicted in the paintings. No cart is represented; on the other hand, a chariot of

six wheels (Fig. XIX, 13) fully decorated with mouldings and floral designs is depicted in paintings. It is having an "S" shaped projection in its front. It is being drawn by two horses and boarded by a yuvarāja (prince) of Manunīti Chola and his associates. The same vehicle is shown twice in the story.

C. PALANQUIN (Śibikā)(Fig. XX, 3)

Palanquins were mostly used by ladies of rank. It was usually carried by four men in turn with the support of poles specially prepared for the purpose. It is represented only once in the paintings while depicting the Rāmāyaṇa scene. Sītā is shown being carried in a palanquin to Ayōdhya. It consists of a square base, with legs, joined to a horizontal pole with the help of two vertical poles fixed in the square frame. It is fully covered with scarlet cloth with tassels of large and heavy pearls and the pole itself ornamented with gold and silver flowers. Such palanquins were seen and described by Nuniz during 1535-37 A.D. in Vijayanagara empire. He says "whenever the king journeys to any place, he takes 25 to 30 of his most favourite wives, who go with him, each in her palanquin. Those intended for himself and his principal wife were of more ornamental than others".[187]

RELIGIOUS CONDITIONS AND BELIEFS

The temples are considered to be the earthly abodes of gods. They enshrine a god whom the people worship. The architectural components of these edifices are in a position to meet the requirements of rituals and practices of the people. The various gods and goddesses as traditionally handed down to the people are sculptured on the temple walls, pillars and sometimes painted on the various parts of the shrine, and the main deity is installed in the cella. The various shrines in the complex are dedicated to different gods and goddesses and the innumerable icons carved on the various components present a faithful and authentic picture of the religious conditions and beliefs of the times.

Majority of the people during the period under study appear to have been the followers of Brahmanic religion favouring both Śaivism and Vaiṣṇavism on equal footing. To satisfy religious beliefs of these people, the temple under review is replete with various shrines dedicated to both Śaivite and Vaiṣṇavite gods. The artistic delineations in the form of sculptures and paintings reveal that all the sub-sects of both Śaivism and Vaiṣṇavism - Pāśpatas, Vīraśaivas, Śāktas and Gāṇapatyas of Śaivism and Vadagalei and Teṅgalai groups of Vaiṣṇavism and the followers of various Vaiṣṇava and Śaiva siddhāntas, lived together with amity and worshipped

the gods of their liking in the same complex.

I. Worship of Saivite Gods

The early kings of Vijayanagara empire were followers of Śaivism, but the later kings from Kṛishṇa Devarāya onwards switched over to Vaiṣṇavism.[188] But still, during the 16th cent., a majority of the people worshipped Śaivite gods side by side.

a) Worship of Śiva

At Lepākshī, Śiva is being worshipped both in aniconic and iconic forms. In the Pāpanāśesvara shrine which seems to be of an early date, a Śivaliṅgam is enshrined on a pānivattam and is being worshipped. Interestingly, at the back of the Śivaliṅga, on the surface of a granite boulder, which is serving as a back wall of the shrines, a beautiful sculpture of Bhikshāṭanamūrtī in bas-relief is carved. Carving an iconic form of Śiva behind a Śivaliṅga on the back wall of the shrine was a popular tradition in early Pallava cave-temples.[189] Even in other sub-shrines, like Rāmaliṅgeśwara and Hanumaliṅgeśwara, Śivaliṅgas are installed on pānivattam and are being worshipped. In the same complex a monolithic Nāga-Śivaliṅga is carved out of natural granite boulder at the back side of the main shrine in gigantic proportion and is being worshipped. In a similar manner, Śivaliṅgas are variously carved on the different components of the temple, generally on

pānivattam and decorated with flowers, some being protected by snakes. While depicting the Bhakta Kannappa's story, both in sculpture and paintings, the Śivaliṅgas are shown with two eyes. On one of the pillars of the northern cloister, a Śivaliṅga decorated with flowers is shown on a pānivattam, being carried on the back of tortoise. At some places, a Śivaliṅga on a pānivattam is shown flanked by two conches.[190] At several places, a Śivaliṅga is shown being worshipped by elephants and sometimes a cow is shown milking over the Śivaliṅga.[191]

b) Worship of Veerabhadra

At Lepākshī, one of the main shrines is dedicated to Veerabhadra, who according to the legend, appeared from the sweat drops of Śiva during the destruction of Daksa's sacrifice.[191] A huge statue of Veerabhadra, of more than 3 m. height, is installed in the garbhagriha. Usually Veerabhadra is installed in one of the minor shrines in a Śiva temple, but here he is having a main shrine occupying the central one of the three. It suggests the popularity of Veeraśaivism during the 16th cent. He is also depicted in many sculptures on several pillars and even in kuḍu-arches and pilasters. He is often depicted in paintings too, being worshipped by Virūpaṇṇa and his retinue. The prolific depiction of the icon in sculpture and painting suggests the popularity of the cult.

c) Other forms of Śiva

Though individual shrines have not been built for adorning the various forms of Śiva, they are often depicted both in sculpture and painting. In painting, Kāla-bhairava is shown being worshipped by king Drupada in Draupadi's swayaṁvara panel and Arjuna on his way back to Indrakiladri for penance in Kirātārjunīya panel. All the important forms of Śiva-liṅgodbhava, Natarāja, Kalyāṇasundara, Aṅdhakāsurasaṁhāra, Chandeśānugraha, Pāśupatānugraha, Gajāntaka, Hari-hara, Ardhanāriśvara, Tripurāntaka, Sadāśiva, Vrishabhāruḍha, Dakshinamūrtī etc., are graphically depicted both in sculpture and painting. Generally, all the forms which are depicted in painting are shown being worshipped by men and women, ṛishīs and gods and this indicates the popularity of these forms.

Nandi, ever associated with Śiva as his vāhana, also obtained the veneration of the Śaivite devotees along with his master. He has been represented both independantly and also in the company of Śiva. He is depicted independantly on most of the pillars and always decorated with various ornaments. On one of the pillars, the caparisoned Nandi with an umbrella held by an attendant is carved. In another instance, a caparisoned Nandi is shown crushing a human head, may be the head of an apasmārapurusha. In the same town,

away from the present temple complex, a huge monolithic bull locally known as Basavanna (5 x 7½ m.), one of the largest Nandis ever carved, can be seen. It was once provided with a canopy and is being worshipped even today. On one of the pillars of the Nāṭyamaṇḍapa, he is shown in anthropomorphic form with bull-face and is carved playing on a mṛidaṅga.

Worship of Śakti

The worship of Śakti at Lepākshī is as popular as that of Śiva. Though worship of mother-goddess is an age old practice, it was more systmatized during medieval period by attributing individual status to the female counterparts of various gods and seperate temples were built to them. At Lepākshī, seperate shrines were built to Pārvatī as a consort of Śiva and Bhadrakāli as a female counterpart of Veerabhadra. In addition, several goddesses like Mahishāsuramardini, Durgā, Sarasvatī and Lakshmī are carved on many pillars. There is a saptamatrikā panel kept loose in the premises and is being worshipped. Among the above goddesses, the forms of Mahishāsuramardini and Durgā are often depicted in sculpture and painting also. In the latter instance, she is shown being worshipped by ṛishīs, ladies and devas, even though some of them are wearing Vaiṣṇava marks on their foreheads.

Worship of Vaishṇava gods

One of the three main shrines is dedicated to Raghunātha, enshrining a four armed Vishṇu sculpture. It seems that this temple was added subsequently to the main group, probably to maintain amity between the two main sects of Brahmanical religion during the sixteenth century. During this period, the ruling kings were also the followers of Vaiṣṇavism. Viṣṇu, in his standing form, is carved on many pillars of the main temple and of the maṇḍapa. His various incarnations are beautifully painted on the ceiling of pillared maṇḍapa of Raghunātha shrine. They are all shown being worshipped by ṛishīs, devas and male and female worshippers. Among the various avatāras of Vishṇu, Rāmāvatāra is profusely depicted both in sculpture and painting, that too as Kodaṇḍa Rāma. In one of the paintings on the ceiling of the southern verandah of the Mahāmaṇḍapa, Rāma is depicted along with Lakshmaṇa and Sītā, and is being worshipped by several males and females including ṛishīs, gods and Hanumān.

Next to Rāmāvatāra, Narasiṁhāvatāra is depicted frequently, both in sculpture and painting. He is also shown in his yogic form. In one of the panels of the paintings in the southern verandah of the Mahāmaṇḍapa a female counterpart of Narasiṁha is graphically painted, being worshipped by ṛishīs and devas. The Kodaṇḍa Rāma and Narasiṁha forms of Vishṇu had seperate shrines during

Vijayanagara period at Hampi,[193] and elsewhere. Various aspects of Krishṇāvatāra are also depicted both in painting and sculpture. They include Vaṭapatraśāyī Bālakrishṇa dragging a mortar, Veṇugopāla and Kāliya-mardana. The latter is quite often depicted among which the one in painting is marvellous in details. The Veṇu-gopāla painting on the ceiling in southern verandah of the Mahāmaṇḍapa is encircled by ṛishīs and shepherds with their cows is noteworthy.

Worship of Hanuman

During the Vijayanagara period, especially during the period under review, the worship of Hanumān - the monkey god, a close associate of Rāma, had received great veneration. At Lepākshī, he is enshrined in seperate shrines. His status installed in the Ūyala-maṇḍapa may be of a subsequent date. His figures are carved on various components of the temple nearly 34 times. It suggests the popularity of the cult during the period. Seperate shrines were also built to him at many Vijayanagara sites like Penukonda[194] and Hampi.[195] He is also depicted seated along with Rāma, twice in paintings in the panel of holy trinity (Rāma, Lakshmaṇa and Sītā) and Rāma's coronation scene.

Worship of Minor deities

Among the minor gods, Ganeśa has a seperate

maṇḍapa. He is carved on the granite boulders in huge proportions and a maṇḍapa is built to shelter him. In addition to this, he is carved on many of the temple components, nearly at 31 places, in various poses, standing (Pl. IV, B), seated and also dancing (nṛitya)postures. He is always shown with four arms holding various attributes and his vāhana, mūṣaka, is carved on the pedestal of each icon. He is also depicted in painting in the southern verandah of the Mahāmaṇḍapa in a more pleasing form. He was regarded as a god who wards off evil and brings good fortune.

Navagrahas

Navagrahas were also worshipped during the period. Their forms are depicted on a seperate pedestal in the Mahāmaṇḍapa. No seperate shrine is built.

Nāga stones have a seperate maṇḍapa known as Nāgamaṇḍapa in the complex. In a Śiva temple, the worship of Nāga stones kept under a Pipal tree is a common feature, but having a seperate maṇḍapa is an interesting feature here and may suggest the popularity of the cult. They are usually worshipped by childless women on Nāgapañchamī day[196] to beget children.

Dikpalas (the guardians of quarters)

They were also worshipped during the period. They are depicted both in sculpture and paintings. They are shown both standing and mounted on their individual vāhanas. Their life-size figures are carved in half-

relief with iconographic details on various pillars of the Kalyāṇamandapa (Pl. V, A). Some of them are carved in the central hall of the Nāṭyamaṇḍapa. They are again depicted on the ceiling of the central hall. They are also depicted in painting, attending the marriage of Śiva and Pārvatī and also worshipping Veerabhadra in the Mahāmaṇḍapa central hall.

The other minor gods that are depicted on the various components of the temple are Sūrya and Chandra. They are often depicted both in aniconic and anthropomorphic forms. No seperate shrines were erected for them.

Among the other deities, whose figures are carved on the various components of the temple and were being venerated, include Sarasvatī, dvārapālas and Gajalakshmī.

Mode of worship

It is quite evident from the lay-out of the main temple that the perambulation of the temple and the placement of the deities formed an important part of the rituals of worship. A series of enclosure walls in the complex are built in such a way as to allow the worshipper to go round and pay homage to several deities. Ultimately, among individual shrines only Veerabhadra shrine is provided with the facility of perambulation from inside.

The spacious Mahāmaṇḍapa is primarily meant for congregation of worshippers in large numbers, while they

offer puja to various gods of their choice which are located all around.

The beautiful Nāṭyamaṇḍapa with several gods, musicians and dancers is mainly meant for dance and music performance by devadāsīs who were associated with the temple.

Singing devotional songs, individually or in groups in praise of the god, appears to have been another aspect of worship, because group of dancers and singers are graphically depicted on the pillars and entablature region of the Nāṭyamaṇḍapa. Several ascetics both male and female are shown carved on the pillar facets holding musical instruments.

Religious tolerance

An important feature of the religious life at Lepākshī during the sixteenth century was the mutual tolerance amongst the followers of different sects of Brahmanical religion. It is quite evident in the sculpture and also in paintings. Apart from the sculptural depiction, the set up of the trikūṭa type of shrines dedicated to Śiva, Veerabhadra and Vishṇu sharing the common Mahāmaṇḍapa and Nāṭyamaṇḍapa which are further embellished with both Śaivite and Vaiṣṇava gods and goddesses, evidences of religious amity. Religious tolerance among the followers of different Brahmanical

gods is further proved by the presence of a number of synchronistic icons, such as Hari-hara, Hari-hara-pitāmaha, etc. Not only this, in the same temple, several stories from Śaiva purāṇas, Mahābhārata and Rāmāyaṇa are painted side by side suggesting the religious tolerance of the time. Much of the credit of the liberal views of the common people should go to Vijayanagara kings, who fostered the feeling of religious amity by their tolerant religious policies. The ruling king Achyutarāya, though a staunch follower of Vaiṣṇavism, donated equally to the temples of Śaivism and Vaiṣṇavism.[197]

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CHAPTER-VIII

EPILOGUE

The Vijayanagara rule in the history of South India was a significant period. Especially the period from 1509-1542 A.D. in many respects is considered to be the golden age of Vijayanagara rule. During this period one of the most brilliant medieaval rulers, Krishṇa Devarāya (1509-1529) and his step-brother Achyutarāya Mahārāya (1529-1542 A.D.) successfully ruled the vast empire. During their administration, people enjoyed peace and tranquility. The empire was extensive, extending from Kanyākumārī to Orissa. The resources were plenty. The treasury was full with gold. Several foreign travellers like Barbosa[1], Paes and Nuniz visited the empire and witnessed the affluence with their own eyes and attested to the above facts in their writings. The kings were liberal patrons of various arts and letters.

The South Indian architecture owes much to the building activity of these rulers, who made munificent gifts to innumerable temples. This not only helped in the construction of some new temples, but also in enlarging the existing ones. The temples of Virūpāksha and Achyuta at Hampi come under the former category, while Viṭṭhala temple at Hampi and Veerabhadraswāmī temple at Lepākshī fall under the second category.

The temple of Veerabhadra at Lepākshī from its incipient size prior to 1529 A.D., developed into an enormous size due to the addition of several shrines and maṇḍapas. It was all due to the liberal attitude of the ruling king Achyutarāya Mahārāya and also due to the painstaking efforts of Virūpaṇṇa who was a regional governor hailing from Lepākshī[2] and stationed at Penugonda. The temple thus attained the status of one of the foremost examples of Vijayanagara art and architecture.

As in the case of many South Indian temples, the exact date of its construction is not readily available, though the tradition attributes the large scale developmental activity of the temple to Virūpaṇṇa. This is to some extent confirmed by the epigraphical records.

Among the inscriptions, the earliest record is by Sāḷuva Immaḍi Narasiṁha (1490-1506) in 1493 A.D. It refers only the temple of Pāpanāseśvara and no other shrine. There is no inscription pertaining to the period in between 1494 and 1530 A.D. But suddenly from 1521 A.D. onwards, the temple attracted the attention of not only the ruling king Achyutarāya but also many of his subordinate officials including Virūpaṇṇa. Nearly twenty inscriptions were issued, ranging in date from 1531 to 1542 A.D., all referring to the three main shrines dedicated to Pāpanāseśvara, Raghunātha and Veerabhadra. The above records suggest that all the

three main temples of the complex were in existence prior to 1531 A.D. and that neither the ruling king Achyutarāya nor his local feudatory Virūpaṇṇa were responsible for their construction. These might have come into existence between 1494 to 1530 A.D. who were actually responsible for their construction is not recorded on any components of the temple. On the other hand, the large scale munificent endowments made by the king, his subordinates and several Mahājanas of the locality[3], reveal that the temple had its hey-days between 1531 and 1542 A.D., but lost the patronage of kings afterwards gradually. It may largely be due to the political turmoil in the empire.

The large number of endowments made by Virūpaṇṇa to all the three gods and the depiction of his portrait along with his retinue worshipping his tutelary deity Veerabhadra in the paintings, clearly indicate that he was solely responsible for making this monument a grand one by way of several additions and alterations including the large scale painting work executed on the walls and ceilings of the main components of the temple.

Like many of the extensive temples of South India this temple also had its gradual development and prolonged history confining to Vijayanagara period only. Unlike the other Vijayanagara temples elsewhere, this had its peculiarities in its location, plan and growth

etc. Unlike the others, it is situated on a granitic hillock which is in the form of a tortoise and hence it is rightly named as Kūrmaśaila. The nuclues of the temple of Pāpanāseśvara and the other two main shrines are situated at the centre on the highest point. They are facing three different directions and at the same time sharing the central pillared maṇḍapa and thus having a Trikūṭa type of plan. It is peculiar to a developed Vijayanagara group like Lepākshī. The builders might have copied from the Jaina edifices at Hampi of early Vijayanagara period which is a continuation of the tradition followed by their predecessors, the Hoyasalas and Kākatīyas. The hill itself provided them with sufficient building material. In some cases even the existing boulders are used as side walls.[4] During the course of time, several structures have come up all around the above temples, meant for various ritual functions. These are distributed at three different levels or altitudes of the hillock and each group is encircled by an enclosure wall. On the stylistic grounds, they represent broadly the three different phases of building activity at the site with some additions and alterations made subsequently from time to time but of very minor nature.

Interestingly, the inner enclosure wall which is encircling the main group of temples was added at a

subsequent occasion because some of the paintings executed on the ceiling of Mahāmaṇḍapa are being hidden under its top. With the construction of this wall, several new components like Śayanāgāra, store-room, Rāmaliṅgeśvara shrine, came into existence within the main group situated on the same platform. Another interesting feature of the complex is the inner enclosure wall provided with a single entrance towards north, the second with two entrances, towards north and south and the third with three, facing east, west and north, of which the northern entrance of the second and third enclosure walls were once provided with high gopuras of brick and stucco work. Now only their traces remain.

Unlike the other Vijayanagara monuments, the pillars of Nāṭyamaṇḍapa and Kalyāṇamaṇḍapa of Lepākshī are profusely decorated with life-size sculptures of Hindu pantheon of which some are of exceptional beauty and workmanship. They depict the contempòrary style of ornaments. It seems that while depicting the same, the main concentration was bestowed on the central hall of each maṇḍapa. Even in doing so, the corner pillars in their design and decorations are shown more prominantly. All the best specimens of Hindu pantheon, viz., Naṭarāja, Kalyāṇasundara, Bhikshāṭanamūrtī, Rambhā, Ūrvaśi, Bhṛiṅgi Andhakāsurasaṁhāramūrtī, Gajāṅtaka, Gaṇeśa, Mahishāsura

mardinī are carved on their multi-facets. No other Vijayanagara temple has such a concentration of icons. The depiction of life-size ṛishīs, in a row, on the northern periphery pillars of the Kalyāṇamaṇḍapa with artistic details of exceptional beauty is another peculiarity of Lepākshī temple.

On many of the pillars of the Nāṭyamaṇḍapa several musical instruments which were in vogue during the period are depicted being played by various gods and musicians. It is also a peculiarity of the Lepākshī temple. The ceilings of the Mahāmaṇḍapa and the Nāṭya-maṇḍapa with long painted panels representing the well known purāṇic and epic stories which were popular during the time in a story-telling manner, is another peculiarity of the place. In the depiction of gods and goddesses, the painter has closely followed the sculptor. Some of the figures such as Bhikshāṭanamūrtī, Natarāja, Veerabhadra, Bhairava, Mahishāsuramardinī, Sadāśiva, Brahmā and Kalyāṇa sundara are repeatedly depicted both in sculpture and paintings. Even some of the purāṇic stories, such as Kirātārjunīya have been depicted more than once both in paintings and sculpture.

The Veerabhadra painting of gigantic proportions (3.50 x 3.25 m.) is perhaps the highest single painting in Asia, drawn on the ceiling of central hall of the Mahāmaṇḍapa in an inspiring manner with utmost iconographic

details and beauty and remains a masterpiece of Vijayanagara artist of Lepākshī.

The Vijayanagara artist at Lepākshī has also immortalised certain famous stories which were prevalent even earlier, like Manunīti Chola's story and the figure of Muchukunda, the greatest devotee of Śiva.

As in the case of some of the Vijayanagara examples, the outer prākāra is internally provided with pillared cloisters containing nearly four hundred pillars where each pillar is decorated on its four faces, in three tiers with bas-relief figures, depicting mostly secular figures like commoners, ascetics, devotees, demi-gods and devas, various animals, birds, trees, geometrical and floral motifs and also vyālas in different poses. The same type of sculpture is also depicted on most of the pillars other than those of the central pillars of various maṇḍapas. In other words, the entire contemporary society is depicted in sculptures on these pillars. Some of the story-telling sculptures are carved on the outer face of the inner enclosure wall representing the stories such as Kirātārjunīya, Bhakta Siriyāla, Bhakta Kaṇṇappa and Śrīkālahasti. All these provide us not only with abundant cultural information of the period, but also suggest the popularity of the themes during the Vijayanagara period.

From the foregoing chapters on inscriptions,

sculptures and paintings, it is quite evident that the society was affluent and prosperous which is reflected in the creation of such magnificent edifices as Lepākshī temple. The kings and nobles were very liberal in extending their patronage to the construction, development and maintenance of religious institutions. Several villages were purchased not only by the ruling king Achyutarāya but also by his regional governors like Virupaṇṇa and other chiefs like Achyutarāya Mallappaṇṇa, and donated to the temple for the services of the god. Even merchants of the locality donated the tolls collected during the weekly market day for the service of the god. Even kings used to weigh themselves with gold and pearls (Kānchanameru-dāna) and donate the same for the services of the god. It was also the practice to record the donative grants in three ways simultaneously: one at the temple to which it was donated; the second at the site of the donated property, and the third by issuing a copper plate. The main intention of such donations was to maintain the institutions and rituals without any hindrance or break.

The sculpture and painting at the place also provide us information regarding the nature of conveyances the people of the period availed, such as elephants, horses, chariots, bulls and palanquins. A war scene in one of the painted panels reveals the existence of

infantry, cavalry, elephants and charioteers. The soldiers used various war weapons like swords, daggers, axes, spears and bows and arrows. They also wore x helmets and armour on their head and body. The animals were caparisoned.

The economy of the society is also reflected in the presentation of a rich variety of ornaments, dress and household articles. The kings and nobles are shown wearing various ornaments, elaborately decorated with pearls, precious stones and beads. The common people like hunters, shepherds, potters, wrestlers even working class are shown wearing meagre dress and ornaments, may be of less costly materials. Except a few, most of the people are shown bare bodied and without foot-wear. The hunters are shown with shoes that have nothing but soles and some straps on top which help to keep them in position.

The edifices of enormous size and elevation with intrinsic carvings and affluent paintings throw a flood of light on the high standards of various arts and crafts such as carpentary, bead-making, blacksmithy, making of gold ornaments, leather industry, weaving, dyeing, music, dance, painting and architecture. In some of the fine arts like music, dance, painting, stone carving, textiles and making of ornaments, the craftsmanship of the period had reached its zenith.

The depiction of various games and amusements like hunting, wrestling, dance, music, chess and even rearing pet-animals, suggests that the people had ample leisure at their disposal and they used to spend the same by engaging themselves in some of the above activities.

There was an utmost religious tolerance in the society. The rulers used to render necessary support to all the religious sects and granted freedom to the people to follow any religion of their choice. The Lepākshī temple is an example of religious tolerance. It was initially started as a Śaivakshetra and gradually developed into a Veeraśaiva centre and at the same time facilitated the Vaishṇava followers in their worship of Vishṇu. Even while embellishing the various components of the edifices with paintings, the same liberal outlook of religious tolerance was kept in mind. This resulted in the execution of the Śaivite gods by the side of Vishṇu and his incarnations; the Śiva Purāṇa stories by the side of Rāmāyaṇa episodes, on an equal footing.

The religious amity and tolerance is further attested by the creation of different shrines with similar plan to house different gods of different sects at Lepākshī. The religious tolerance among the followers of different Brahmanical gods is further proved by the presence of a number of images combining the features of

more than one god, like Hari-hara and Hari-hara-pitāmaha.

The study of the above material is important in many ways. It enables us to understand how the present temple has developed from an incipient stage to fully developed status, the socio-economic and religious conditions of the people who were held responsible for its development, the king, the nobles and other mahājanas associated with the developmental activities of the edifices and the relation of the temple with the society. The above study is also useful in understanding the contemporary traditions, beliefs, popular legends and puranic stories. In other words, it reflects the contemporary social life.

Such a study of individual groups of temples will not only help in understanding the other groups by way of comparison, but also to enable us to form the general characteristics of outstanding temple groups. Since the above material is more of cultural nature, its study is of immense value in reconstructing the cultural history of Andhra Pradesh during the period under review rather than mere political history.

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APPENDIX

DISTRIBUTION CHART OF SCULPTURED PILLARS IN LEPAKSHI TEMPLE

(For pillar location see Fig.V)

E = East; W = West; N = North; S = South

Pillar No.	Face of the pillar.	Top	Middle	Bottom
1	2	3	4	5
		(A) SOUTHERN CLOISTER (OUTER ENCLOSURE)		
1	Plain on all sides but a royal devotee is carved on the north-western corner of the pillar.			
2	E.	Plain	Plain	Plain
	W.	A flower	A deer	A creeper
	N.	Plain	Plain	Plain
	S.	Plain	Plain	Plain
	N.B. : On its capital, a saint is shown in āsana.			
3	E.	Plain	Plain	Plain
	W.	A bull & devotee	A flower	A Sivalinga.
	N.	Plain	A flower	A vyāla
	S.	Plain	A flower	A tree
4	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A conch	A flower	A leaf design
	S.	Plain	Plain	Plain
5	E.	Plain	Plain	Plain
	W.	A flower	A flower	Double leaves
	N.	A moon	A Śivalinga	Not clear
	S.	A moon	A flower	A leaf.
6	E.	A flower	A flower	A tree
	W.	A flower	A flower	A tree
	N.	Plain	Plain	A vyāla
	S.	Vaishṇava mark	A flower	A flower design
7	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	Śivalinga	A leaf
	S.	Plain	Plain	Plain

1	2	3	4	5
8	E.	A flower	A flower	A tree
	W.	An ascetic	A hare	A tree
	N.	A nude lady	A monkey	A tree
	S.	Double circle	A flower	A tree
9.	E.	A flower	A flower	A tree
	W.	A flower	A flower	A creeper
	N.	Plain	Plain	A vyāḷa
	S.	Plain	Plain	Plain
10.	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	Not clear.
	S.	Plain	Plain	Plain
11	E.	Vaishṇava mark	A conch	Not clear
	W.	A flower	A Sun	Plain
	N.	A cow & linga	A flower	Not clear
	S.	A flower	A Śivalinga	A tree
12	E.	An owl	A deer	A creeper
	W.	A Śivalinga	A Bull	A male with stick
	N.	A fluted pillar with lion base		
	S.	A flower	An āchārya	A male dancer
13	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	Not clear
	S.	Plain	Plain	Plain
14.	E.	A deer	A flower	An elephant
	W.	A flower	A flower	A creeper
	N.	A flower	A flower	A vyāḷa
	S.	A moon	A flower	A tree
15	E.	A flower	A sheep	A vyāḷa
	W.	A male devotee	A peacock	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	A conch	A flower	A tree
16	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	Not clear	Not clear
	S.	Plain	Plain	Plain
17.	Details on all sides damaged			

1	2	3	4	5
18	E.	A parrot	A male dancer	A monkey
	W.	He-goat	A Nandi	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	Hanumān	An antelope	A creeper
19.	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A moon relief	A Śivalinga	Not clear
	S.	Plain	Plain	Plain
20	E.	A flower	Not clear	Not clear
	W.	A flower	A tortoise	A male
	N.	Not clear	Not clear	Not clear
	S.	A flower	Not clear	Not clear
21	E.	Pea-hen	Kāliyamardana	A vyāḷa
	W.	Kodaṇḍarāma	A flower	An ascetic
	N.	A fluted pillar with a lion base.		
	S.	A bird	A flower	A tree
22	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Double circle	A flower	A tree
	S.	Plain	Plain	Plain
23	E.	Moon	A flower	A leaf
	W.	A Sun	A flower	A leaf
	N.	A moon	A flower	A vyala
	S.	A flower	A tortoise	A tree
24.	E.	A God	A Kinnara	A gaṇa
	W.	A Bull	A flower	An ascetic
	N.	A fluted pillar with lion base.		
	S.	A flower	A flower	A vyāḷa
25	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	A vyāḷa
	S.	Plain	Plain	Plain
26	E.	A flower	A devotee	A vyāḷa
	W.	A conch	A devotee	A vyāḷa
	N.	A conch	A flower	A kalaśa
	S.	Vaishṇava mark	A girdle	A leaf

1	2	3	4	5
27	E.	A vaishṇava mark	Bālakrishṇa	A vyāḷa
	W.	A flower	A Nandi	A vyāḷa
	N.	A fluted pillar with a lion base		
	S.	A flower	Hanumān	A kalaśa
28	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	A vyāḷa
	S.	Plain	Plain	Plain
29	E.	A flower	A flower	A vyala
	W.	A conch	A flower	Not clear
	N.	Moon	A deer	Not clear.
	S.	Double circle	A nandi	Not clear
30	E.	Decorated conch	A flower	A kalaśa
	W.	A flower	A Sivalinga	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	A double circle	A flower	A vyala
31	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	A Nara-vyāḷa
	S.	Plain	Plain	Plain
32	E.	A circle	A flower	A leaf
	W.	A leaf design	A flower	A Nara-vyāḷa
	N.	A leaf	A flower	A vyāḷa
	S.	A flower	A Sun	A leaf
33	E.	Moon	A cow	A tree
	W.	A flower	A double circle	A creeper
	N.	A fluted pillar with lion base		
	S.	A fish	A double circle	A tree
34	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	Not clear
	S.	Plain	Plain	Plain
35	E.	A flower	A conch	A creeper
	W.	Moon	A flower	A vyāḷa
	N.	A vyāḷa	A flower	A monkey
	S.	A flower	A circle	A saint in full coa

1	2	3	4	5
36	E.	A Sun	A monk in āsana	A vyāḷa
	W.	A Moon	A male dancer	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	A flower	A flower	A vyāḷa
37	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Decorated wheel	Seated Gaṇeśa	Not clear
	S.	Plain	Plain	Plain
38	E.	A Vaishṇava mark	A flower	A leaf
	W.	A flower	A vyala	A vyāḷa
	N.	A flower	A Śivalinga	A vyāḷa
	S.	A flower	A flower	Not clear
39	E.	A flower	A flower	Kalaśa
	W.	A flower	A flower	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	A conch	A flower	A creeper
40	E.	Plain	Plain	Plain
	W. P	Plain	Plain	Plain
	N.	A moon	Not clear	Not clear
	S.	Plain	Plain	Plain
41	E.	Decorated wheel	A flower	Not clear
	W.	A flower	A flower	A tree
	N.	A flower	A saint	A vyāḷa
	S.	A flower	A flower	A tree
42	E.	A flower	A deer	A vyāḷa
	W.	Moon	A duck	Hanumān
	N.	A pillar (fluted) with lion base		
	S.	A flower	A deer	An elephant
43		Plain on all sides.		
44.	E.	A flower	A flower	A vyāḷa
	W.	Moon	A flower	A, male
	N.	A flower	A flower	Sivalinga
	S.	A flower	A flower	Not clear
45	E.	A swan	A bull	A creeper
	W.	A flower	A creeper	A tree
	N.	A fluted pillar with lion base		
	S.	A flower	A flower	A vyāḷa

1	2	3	4	5
46	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A nandi	A vyāḷa
	S.	Plain	Plain	Plain
47	E.	A Vaishṇava mark	A saint	Not clear
	W.	A flower	A gaṇa	A vyāḷa
	N.	A flower	A flower	A tree
	S.	A decorated wheel	A flower	Not clear
48	E.	A flower	A flower	A vyāḷa
	W.	A vaishṇava mark	A female dancer	A creeper
	N.	A fluted pillar with lion base		
	S.	A flower	A tortoise	A vyāḷa
49	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	A leaf
	S.	Plain	Plain	Plain
50	E.	A flower	A swan	A shepherd
	W.	Not clear	A flower	A vyāḷa
	N.	Moon	A flower	A Sun
	S.	A flower	A flower	A tree
51.	E.	A flower	A flower	A leaf
	W.	A flower	A flower	A creeper
	N.	A fluted pillar with lion base		
	S.	A moon	Not clear	A vyāḷa
52	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A moon	A male devotee	A vyāḷa
	S.	Plain	Plain	Plain
53	E.	A Sun	No details	No details
	W.	No details	No details	No details
	N,	,,	,,	,,
	S.	,,	,,	,,
54	E.	A flower	A flower	Double leaf
	W.	A flower	A flower	A tree
	N.	A fluted pillar with lion base		
	S.	A sun	A flower	Not clear

1	2	3	4	5
55	E	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Plain	A Sun	A creeper
	S.	Plain	Plain	Plain
56	E.	A moon	A square in circle	Not clear
	W.	A Vaishṇava mark	A conch	A vyāḷa
	N.	A flower	Decorated wheel	Not clear
	S.	A flower	A Sun	Not clear
57	E.	A Sun	A flower	A creeper
	W.	A Sun	A flower	A vyāḷa
	N.	A fluted pillar with lionbbase.		
	S.	A Vaishṇava mark	A flower	Double leaf
58	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Double circles	A flower	A leaf
	S.	Plain	Plain	Plain
59	E.	A flower	A flower	A leaf
	W.	Not clear	A Śivalinga	A tree
	N.	A Sun	A flower	A vyāḷa
	S.	Not clear	Not clear	Not clear
60	E.	A flower	Double Circles	Two shepherds
	W.	A Śivalinga	Double Circles	Two creepers
	N.	A fluted pillar with lion base.		
	S.	A flower	A Circle	A leaf
61	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Not clear	Not clear	A vyāḷa
	S.	Plain	Plain	Plain
62	E.	A flower	A flower	A monkey
	W.	A flower	Not clear	A vyāḷa
	N.	A Śivalinga	A flower	A vyāḷa
	S.	A moon	Not clear	A tree
63	E.	A flower	A flower	A creeper
	W.	A moon	A flower	A creeper
	N.	A fluted pillar with lion base.		
	S.	A Śivalinga	A flower	A creeper
64	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A flower	Not clear
	S.	Plain	Plain	Plain

1	2	3	4	5
65	E.	A flower	A flower	Not clear
	W.	A flower	Double circle	Double leaves
	N.	Double circles	A flower	A vyāḷa
	S.	A moon	A flower	A leaf
66	E.	A flower	A flower	A vyāḷa
	W.	A flower	A flower	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	A moon	A moon	A tree
67	E.	Plain	plain	Plain
	W.	Plain	Plain	Plain
	N.	Not clear	Not clear	Not clear
	S.	Plain	Plain	Plain
68	E.	A flower	A flower	A leaf
	W.	Not clear	Not clear	A creeper
	N.	A flower	A Sun	A male
	S.	Not clear	Not clear	A vyāḷa
69	E.	A flower	A flower	A leaf
	W.	A flower	A deer	A creeper
	N.	A fluted pillar with lion base.		
	S.	Double circle	A flower	A creeper
70		Plain on all sides.		
71	E.	Not clear	Not clear	A lizard.
	W.	Not clear	Not clear	Not clear
	N.	Plain	Plain	Plain
	S.	A flower	Not clear	A leaf
72	E.	A moon	Double circle	A vyāḷa
	W.	A flower	Double circle	A vyāḷa
	N.	A fluted pillar with lion base.		
	S.	A Sun	A flower	A leaf
73		Details on four sides rubbed off.		
74	E.	Plain	A flower	A tree
	W.	Not clear	Plain	Plain
	N.	No details	A flower	A tree
	S.	Not clear	Plain	Plain
75	E.	Plain	Plain	Plain
	W.	A sivalinga	A flower	A leaf
	N.	A fluted pillar with lion base.		
	S.	Plain	Plain	Plain

1	2	3	4	5
76	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A flower	A Sun	No details
	S.	Plain	Plain	Plain
77	E.	A flower	A flower	A kalaśa
	W.	Double circle	A square	A leaf
	N.	Plain	Plain	Plain
	S.	A Śivalinga	Not clear	A kalaśa
78	E.	A flower	A flower	A square
	W.	A Sun	A flower	Not clear
	N.	A fluted pillar with lion base.		
	S.	Plain	Plain	Plain
79		Plain on all sides		
80	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Plain	Three circles	A leaf
	S.	Plain	Double circles	Plain
81	E.	A flower	A Sun	A leaf
	W.	A flower	A flower	Plain
	N.	A fluted pillar with lion base.		
	S.	Plain	Plain	Plain
82	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A moon	A flower	Three leaves
	S.	Plain	Plain	Plain
83	E.	Double circles	A flower	A tree
	W.	A Sun	Double circles	Double leaf
	N.	A Vaishṇava mark	A flower	A fish
	S.	Double circles.	Plain	Double leaf
84	E.	Double flowers	Kāliyamardana	A female dancer
	W.	A moon	A flower	A vyāḷa
	N.	A fluted pillar with lion base.		
	S.	A Vaishṇava mark	A lady	A fisherman
85		Plain on all sides		
86	E.	Plain	Plain	A vyāḷa
	W.	A moon	A square	Four leaves
	N.	Plain	Plain	A vyāḷa
	S.	Plain	Double circles	A tree

1	2	3	4	5
87	E.	A conch	A flower	A tree
	W.	A Śivalinga	A flower	A vyāḷa
	N.	A fluted pillar with lion base.		
	S.			
88		Plain on all sides		
89	E.	Plain	Plain	Plain
	W.	A circle	A Circle	Plain
	N.	Plain	A Circle	A leaf
	S.	A Sun	A square	Plain
90	E.	A flower	A swan	A saint
	W.	A moon	A flower	A double leaf
	N.	A fluted pillar with lion base.		
	S.	Plain	Plain	A tree
91	E.	Plain on all sides		
92	E.	Plain	A saint	A leaf
	W.	Plain	Plain	A vyāḷa
	N.	Plain	A flower	A kalaśa
	S.	Plain	A moon	An elephant
93	E.	Śivalinga	A flower	A vyāḷa
	W.	A Nandi	A flower	A tree
	N.	A fluted pillar with lion base		
	S.	Decorated conch	Decorated chakra	A tree
94		Details damaged on all sides		
95	E.	Vaishṇava mark	A double circle	A tree
	W.	A moon	Not clear	Not clear
	N.	Decorated chakra	A flower	A vyāḷa
	S.	A tortoise	A square	A vyāḷa
96	E.	A double circle	A god holding a leaf	A vyāḷa
	W.	A Śivalinga	A flower	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	Plain	A flower	A vyāḷa
97		Plain on all sides		
98	E.	A tortoise	A moon	Plain
	W.	A moon	A Śivalinga	A tree
	N.	Moon relief	A flower	Plain
	S.	A Sun	A flower	Plain

1	2	3	4	5
99	E.	A Vaiṣṇava mark	A flower	An elephant
	W.	A Śivaliṅga	A saint	Cow & calf
	N.	A fluted pillar on lion base		
	S.	A double circle	A flower	A vyāḷa
100		Plain on all sides.		
101	E.	A double circle	A flower	A fish
	W.	A Circle	A flower	A kalaśa
	N.	A Moon	A flower	Not clear
	S.	A Moon	A flower	A tree
102	E.	Decorated chakra	A flower	A nude lady
	W.	A swan	A Nandi	A gaṇa
	N.	A fluted pillar with lion base.		
	S.	A kalaśa	A flower	A tree
103		A pillar plain on all sides		
104	E.	A Vaiṣṇava mark	A creeper	A tree
	W.	A Śivaliṅga	A Circle	A leaf
	N.	Plain	A fish	A monkey
	S.	A Moon	A flower	A vyāḷa
105	E.	A male playing on a drum	A flower	A creeper
	W.	A conch	A moon	A vyāḷa
	N.	A fluted pillar with lion base		
	S.	A flower	Two creepers	A gaṇa holding a snake
106		A pillar plain on all sides		
107	E.	A Conch	Spouted vessel	A pot
	W.	A vyāḷa	A Nandi	A tree
	N.	A swan	A Śivaliṅga	A leaf
	S.	A flower	A flower	A buffalo
108	E.	A flower	A swan	A vyāḷa
	W.	Plain	Plain	Plain
	N.	A fluted pillar with lion base		
	S.	A double Circle	A flower	A tree
109		A plain pillar on all sides.		

1	2	3	4	5
		(B) SŌMAVĀRAMAṆḌAPA		
1	E.	A double circle	A circle in a square.	A tree
	W.	A conch	-do- -do-	A man playing on a drum.
	N.	A vyāḷa ramping over an elephant		
	S.	Decorated chakra	A Circle	A devotee in padmāsana.
2	E.	A fish	A flower	A tree
	W.	A double circle	A vyāḷa face	A creeper
	N.	A vyāḷa ramping over an elephant		
	S.	A flower	A creeper	A vyāḷa
3	E.	A flower	Śivalinga	A clown
	W.	A vyāḷa ramping over a makara		
	N.	A saint in full coat	Nandi	Not clear
	S.	A flower	A double circle	A seated male
4	E.	A vyāḷa ramping over an elephant		
	W.	A flower	A flower	A vyāḷa
	N.	A Sivalinga	A flower	A gaṇa holding a snake
	S.	A flower	A flower	A bull
5	E.	A creeper	Makaravyāḷa	A creeper
	W.	A vyāḷa ramping over an elephant		
	N.	Sūrya with seven horses.	A swan	A mēsa-vyāḷa
	S.	A vyāḷa face	A square	A vyāḷa
6	E.	A vyāḷa ramping over an elephant.		
	W.	A flower	A swan	A swan with a creeper
	N.	A tree	A flower	Not clear
	S.	A flower	A flower	A vyāḷa
7	E.	A vaishṇava symbol	A flower	A creeper
	W.	A Sun	A flower	An āchārya
	N.	A flower	A Sivalinga	A vyāḷa
	S.	A vyāḷa ramping over an elephant		

1	2	3	4	5
8	E.	A flower	Monk on a fish	A shallow drum player.
	W.	A flower	A Śivalinga under a tree	A monkey
	N.			
	S.			
9	E.	A Sun	A Śivalinga	A vyāḷa
	W.	A decorated chakra	A flower	A creeper
	N.	A vyāḷa ramping over an elephant.		
	S.	A vaiṣṇava symbol	A tortoise	A shepherd
10	E.	A decorated chakra	A female dancer	A vyāḷa
	W.	A flower	A flower	A creeper
	N.	A vyāḷa ramping over an elephant.		
	S.	A Sun	Two creeper	A saint
11.	E.	A flower	An āchārya in padmāsana	A conch
	W.	A flower	A monk on a fish	A vyāḷa
	N.	A vyāḷa ramping over an elephant		
	S.	A flower	A Śivalinga	A creeper
12.	E.	A vyāḷa face	A flower	A vyāḷa
	W.	A Vaiṣṇava symbol	A swan	A vyāḷa
	N.	A ramping lion on an elephant below		
	S.	A flower	A flower	A tree
13.	E.	A flower	A flower	A creeper
	W.	A flower	A flower	A creeper around a monk
	N.	A ramping vyāḷa on a seated elephant		
	S.	A vaishṇava mark	A swan	A vyāḷa
14	E.	A female dancer	A Sun	A vyāḷa
	W.	A flower	A swan	A drum player
	N.	A vyāḷa ramping over an elephant		
	S.	A flower	A flower	A tree

1	2	3	4	5
		(C) WESTERN CLOISTER (OUTER ENCLOSURE)		
1	E.	A fluted pillar with lion base		
	W.	Not clear	Not clear	Not clear
	N.	A Śivalinga	A flower	A vyāḷa
	S.	A moon	A Sun	Not clear
2		Plain on all sides		
3.		Plain on all sides		
4.	E.	A fluted pillar with lion base		
	W.	A gaṇa holding a flower	A monkey	A creeper
	N.	A swan	A flower	A vyāḷa
	S.	A peacock	A flower	An elephant
5	E.	A swan	A flower	A gaṇa holding a snake
	W.	A vyāḷa	A flower	Not clear
	N.	Hanumān	Plain	A vyāḷa
	S.	A swan with a creeper.	A conch	Not clear
6.	E.	A Sun	Double circles	A creeper
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
7	E.	A fluted pillar with lion base		
	W.	A bull	A flower	A male with jaṭas
	N.	A Śivalinga	A monk on a fish	A vyāḷa
	S.	A swan with creeper	A flower	A vyāḷa
8	E.	Peacock	A flower	A vyāḷa
	W.	A Vaishṇava symbol	Two creepers	A vyāḷa
	N.	A śconch	A swan with a creeper	A monkey
	S.	A decorated chakra	An owl	An āchārya
9	E.	Double Circle	Double circle	Not clear
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
10	E.	A fluted pillar with lion base		
	W.	A flower	A flower	A cow & liṅga
	N.	A flower	A swan with a creeper	A kalaśa on pitha
	S.	A flower	A flower	A creeper.

1	2	3	4	5
11		Plain on all sides		
12		Plain on all sides		
13	E.	A fluted pillar with lion base		
	W.	A flower	A knot made of two creepers	A creeper
	N.	Nandi	A swan with a creeper	A vyāḷa
	S.	A swan	A flower	A vyāḷa
14	E.	A moon	Plain	A creeper
	W.	A flower	A flower	A leaf
	N.	Plain	Plain	Plain
	S.	Plain	A Śivalinga	Plain
15		Plain on all sides.		
16	E.	A fluted pillar with lion base		
	W.	A flower	A flower	A male with a bow & arrow
	N.	A vaishṇava symbol	A creeper	A vyāḷa
	S.	A swan	A creeper	A makara-vyāḷa.
17		Plain on all sides		
18		Plain on all sides		
19	E.	A fluted pillar with lion base.		
	W.	Plain	Plain	Plain
	N.	Plain	A flower	,,
	S.	,,	Plain	,,
20.	E	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	A flower	Double circle	A bull
	S.	Plain	Plain	Plain
20A	E.	A flower	Plain	Plain
	W.	A flower	,,	A vyāḷa
	N.	A triple circle	,,	Plain
	S.	A flower	,,	A creeper
20B	E.	A triple circle	Plain	A creeper
	W.	A conch on a pitha	Plain	A vyāḷa
	N.	A flower	Plain	Plain
	S.	A flower	Plain	Plain

1	2	3	4	5
21	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A triple circle	A flower	A cowherd with a stick
22	E.	A fluted pillar with lion base		
	W.	A flower	A flower	A creeper
	N.	A sun	Not visible	A conical object.
	S.	Plain	Plain	A vyāḷa
23.	E.	A fluted pillar with lion base.		
	W.	Plain	A flower	A tree
	N.	Plain	Plain	Plain
	S.	A male playing an instrument.	A male in āsana on a fish	A male dancing with a trident
24.	E.	Plain on all sides		
25.		Plain on all sides		
26	E.	A vyāḷa ramping over an elephant.		
	W.	Plain	A double circle	Not clear
	N.	A flower	Two creepers	An old man with a tumbura
	S.	Plain	A flower	A creeper
27		Plain on all sides		
28	E.	A moon	A moon	A tree
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
29	E.	A vyāḷa ramping over an elephant		
	W.	Plain	Plain	Plain
	N.	A Sun	A flower	Plain
	S.	A flower design	A flower	A creeper in circle
30		Plain on all sides		
31		Plain on all sides		
32	E.	A fluted pillars with vyāḷa base		
	W.	A saint in full coat.	Plain	A creeper
	N.	A conch	Not clear	A vyāla
	S.	Plain	A human form	A vyāḷa

1	2	3	4	5
33	E.	An āchārya on a fish	A flower	Plain
	W.	Plain	A creeper	Plain
	N.	Plain	A flower	Plain
	S.	A flower	Two creepers	Plain
34.		Plain on all sides		
35	E.	A fluted pillar with lion base		
	W.	A Śivalinga	A flower	A creeper in tree design
	N.	A bull	A flower	A vyāḷa
	S.	An archaka	A flower	A male devotee
36	E.	Plain	A flower	Not clear
	W.	Plain	A moon	A makara-vyāḷa
	N.	Plain	Plain	A tortoise
	S.	A Sun	Plain	A pot with foliage.
37	E.	Plain	A flower	A leaf
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
38	E.	A fluted pillar with lion base		
	W.	A flower	A flower	A tree
	N.	A flower design	A Śivalinga	A vyāḷa
	S.	A monkey	A flower	Vishṇu standing
39	E.	A Vaishṇava symbol	A moon	A bull
	W.	An ornamental conch,	A flower	A pot & foliage
	N.	A flower	A Sivalinga	A tree
	S.	A conch on a pedestal	A parrot	A vyāḷa
40	E.	Plain	Plain	A vyāḷa
	W.	,,	,,	A vyāḷa
	N.	,,	,,	A vyāḷa
	S.	,,	,,	A vyāḷa
41	E.	A fluted pillar with lion base.		
	W.	An old man with umbrella.	A vyāḷa	A flower
	N.	An āchārya in āsana	A flower	A creeper
	S.	A man in full coat	A flower	A gaṇa holding snake

1	2	3	4	5
42.	E.	An owl.	Plain	A gaṇa blowing conch.
	W.	Plain	A flower	A vyāḷa
	N.	Plain	A flower	A makara-vyāḷa
	S.	A Śivalinga	A flower	An elephant
43		A pillar plain on all sides		
44	E.	A fluted pillar with lion base		
	W.	A flower	A tortoise	A creeper in tree form
	N.	A Śivalinga	A caparisoned Nandi	A galloping vyāḷa
	S.	A gaṇa with a snake	A flower	An old man with an umbrella
45	E.	A flower	A swan with a creeper	A tree
	W.	A makara-vyāḷa	A flower	A leaf
	N.	A Śivalinga	A flower	A tree
	S.	A flower	A moon	A vyāḷa
46	E.	A moon	A flower	A vyāḷa
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
47	E.	A fluted pillar with lion base		
	W.	A double circle	A flower	A vyāḷa
	N.	A clown	A monk with a snake	A vyāḷa
	S.	A flower	A makara-vyāḷa	A cow and a Śivalinga
48	E.	A flower	Plain	A leaf
	W.	Bālakrishṇa	A flower	A vyāḷa
	N.	A saint in full coat.	A parrot	An elephant
	S.	A Vaishṇava symbol	A creeper in a circle	A pot and foliage
49	E.	A double circle	A double circle	Not clear
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
50	E.	A fluted pillar with lion base.		
	W.	A Sun	Plain	A tree design
	N.	A flower	A Sun	A vyāḷa
	S.	A corner pillar with two fluted pillars on lion base.		

1	2	3	4	5
51	E.	A swan holding a bunch of flowers.	A monkey	A leaf on a pedestal.
	W.	A flower design	A Śivalinga	A vyāla
	N.	A flower	A flower	A gana blowing a conch
	S.	A fluted pillar with lion base		
52	E.	A Vaishnava mark	A flower	A vyāla
	W.	A flower design	A flower design	A male holding a gada
	N.	Plain	Plain	Plain
	S.	A fluted pillar with a lion base.		
53	E.	A swan	A flower	A vyāla
	W.	A flower	A female dancer	A tree design
	N.	A flower	Plain	Plain
	S.	A fluted pillar with lion base		
54.	E.	A ramping lion on an elephant		
	W.	A vaishnava symbol	A square	A vyāla
	N.	A flower	A flower	A creeper design
	S.	A ramping lion on an elephant		
55		A plain pillar on all sides.		
56		A plain pillar on all sides.		
57	E.	A fluted pillar with lion base		
	W.	A flower	A moon	A tree
	N.	A flower	An ācharya holding Śivalinga.	A vyāla
	S.	A flower	An ācharya holding a danda.	A vyāla
58	E.	A flower	A vyāla	A saint in full coat.
	W.	A flower	Yoganarasimha	A makara-vyāla
	N.	A Sun	A flower	A nude famele
	S.	A monk in full coat.	Two vyālas standing back to back.	A vyāla
59	E.	Plain	Plain	A tree
	W.	A Śivalinga	Plain	A conical design
	N.	Plain	Plain	A vyāla
	S.	Plain	Plain	A vyāla

1	2	3	4	5
60	E.	Plain	Plain	A Śivalinga
	W.	Plain	A Sun	A tree with three leaves
	N.	Plain	Plain	Plain
	S.	Plain	Plain	A nandi.
61		Plain pillar on all sides		
62	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	A flower	,,
	S.	,,	A flower	,,
63		A pillar plain on all sides.		
64	E.	A fluted pillar with lion base.		
	W.	A moon	A moon	A vyāla
	N.	A flower design	An āchārya	A vyāla
	S.	Plain	A devotee in anjali hands.	A male dancer with torches.
65	E.			
	W.	A flower	Spoiled	A conical leaf
	N.	A moon	A knot made of two creepers.	Plain
	S.	A flower	Plain	Plain
66		A pillar plain on all sides		
67	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A cross design with central dot.	,,	,,
68		A pillar plain on all sides		
69	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A leaf with stalk	,,	,,
70		A pillar plain on all sides		
71	E.	A fluted pillar with lion base.		
	W.	Half moon.	Plain	A tree design
	N.	A flower	A conch	A monkey
	S.	A leaf on a pedestal.	A flower	A creeper design on a pedestal.

1	2	3	4	5
72	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	A wrestler	A flower	A goddess holding two lotuses.
	S.	A Sun	A man playing on a shallow drum.	An amorous couple.
73	E.	A Sun	Not clear	A vyāla
	W.	Plain	Plain	Plain
	N.	Plain	Plain	Plain
	S.	Plain	Plain	Plain
74	E.	A fluted pillar with lion base.		
	W.	A flower	A flower	A leaf
	N.	A flower	Two creepers twisted into a knot.	A vyāla
	S.	A Śivalinga	Hanuman	A vyāla
75	E.	Plain	Plain	Plain
	W.	Half moon	,,	,,
	N.	A flower	A flower	,,
	S.	Plain	Plain	,,
76	E.	A vaishṇava symbol	A flower	Not clear
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
77	E.	A fluted pillar with lion base.		
	W.	A sun	A star design in a Circle.	A tree in relief.
	N.	A Sun	An āchārya in asana holding a Śivalinga.	A male dancer playing on a kanjara or shallow drum
	S.	A flower	A tortoise	A pot and foliage on a pedestal.
78		A pillar plain on all sides.		
79	E.	A flower	Plain	A creeper
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,

1	2	3	4	5
80	E.	A fluted pillar with a lion base.		
	W.	Full moon	Half moon	An acharya in asana.
	N.	A vaisnava symbol.	A sun.	A vyala
81	E.	Plain	Plain	Plain
	W.	Plain	A moon	A vyala
	N.	A vaishnava symbol	Plain	Plain.
	S.	A Sun	Plain	A creeper
82		A pillar plain on all sides		
83	E.	A fluted pillar with lion base.		
	W.	Plain	Plain	An old man with an umbrella and a kamandalu.
	N.	A female archer	An acharya in asana.	A lady adjusting her coiffure
	S.	A female dancer	A conch	An elephant
84	E.	Plain	A vaishnava symbol	A tree
	W.	A moon	A flower	A vyala
	N.	A fish	A lizard	A conical leaf
	S.	A swan	A flower	A tree
85	E.	A flower	Plain	Plain
	W.	Plain	Plain	,,
	N.	,,	,,	,,
	S.	,,	,,	,,
86	E.	Plain	A circle	Plain
	W.	,,	Plain	,,
	N.	,,	,,	,,
	S.	,,	,,	,,
87	E.	Plain	A flower	A makara-vyala
	W.	,,	A Sun	Plain
	N.	,,	Plain	,,
	S.	,,	,,	,,
88	E.	A fluted pillar with lion base		
	W.	A Sun	A flower	Plain
	N.	A moon	A flower	A kalasa on a pedestal.
	S.	A flower	A flower	A tree

1	2	3	4	5
89	E.	A fluted pillar with lion base.		
	W.	A swan	A flower	A monk in asana
	N.	A flower	A śivalinga	A vyāla
	S.	A male in anjali.	A vaishṇava symbol.	A vyāla
90	E.	A moon	A conch on a pedestal	A tree
	W.	A flower	A Sun	A tree
	N.	A vaishṇava symbol.	A male dancer with a stalk in hand.	A vyāla
	S.	Plain	Two creeper twisted into a knot.	A kalaśa on a pedestal.
91		A pillar plain on all sides.		
92	E.	A vyāla ramping over an elephant		
	W.	A Sun	A flower	A male standing with a stick in hand.
	N.	A flower	A flower	A tree
	S.	A vyāla ramping over an elephant.		
93	E.	Plain	A Śivalinga	A fire altar on a pedestal
	W.	Plain	Plain	A leaf
	N.	Plain	An ornamental conch.	A vyāla
	S.	Plain	Plain	A tree
94	E.	A Sun	A double circle	Not clear
	W.	Plain	Plain	Plain
	N.	,,	,,	,,
	S.	,,	,,	,,
95	E.	A Sun	A flower	A Śivalinga
	W.	A Śivalinga	A moon	A vyāla
	N.	Plain	Plain	A tree
	S.	A swan	Plain	A tree

1	2	3	4	5
96		A pillar plain on all sides.		
97		A pillar plain on all sides.		
98		A pillar plain on all sides.		
99	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A flower	A flower	,,
100		A pillar plain on all sides.		

(D) NORTHERN CLOISTER (OUTER ENCLOSURE)

1	2	3	4	5
1	E.	A flower	A monk	A vyāla
	W.	A kinnara	A saint holding tambura.	A leaf
	N.	A flower	A swan.	A gaṇa blowing a conch.
	S.	A fluted pillar with lion base.		
2	E.	A swan	A flower	Not clear
	W.	A flower	A hunter carrying his hunt.	,,
	N.	A flower	A lady with a lotus flower	,,
	S.	A flower	Garuda	,,
3	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	,,	A flower	Not clear
4	E.	A pot and foliage	A monk in a Circle	A leaf design
	W.	A Nandi	A Gaṇa	A vyāla
	N.	A flower	A flower	A tree
	S.	A fluted pillar with a a lion base		

1	2	3	4	5
5	E.	A moon	Hanuman	A vyāla
	W.	A flower	A swan	Not clear
	N.	A flower	A parrot	Not clear
	S.	A vaishaṇava symbol	Not clear	A male dancer
6	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A flower	A flower	A leaf
7	E.	A flower	Hanuman	A leaf
	W.	A flower	A gaṇa holding a snake	A devotee
	N.	A flower	A flower in a circle, encircled by a square.	Plain
	S.	A fluted pillar with lion base		
8	E.	A tree	A flower	Not clear
	W.	A flower	A flower	,,
	N.	A flower	A flower	,,
	S.	A Moon	A mon in yoga	,,
9	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	Not clear	A flower	A creeper
10	E.	Plain	Plain	Plain
	W.	A saint	A saint	A vyāla
	N.	A flower	A flower	A tree
	S.	A fluted pillar with lion base.		
11	E.	A moon	Not clear	Not clear
	W.	A flower	Not clear	A vyāla
	N.	Not clear	Not clear	Not clear
	S.	A flower	Not clear	Not clear
12	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	Not clear	A flower	Not clear

1	2	3	4	5
13	E.	A flower	A flower	A vyāla
	W.	A gaṇa holding a lotus bud	A gaṇa holding a snake.	A vyāla
	N.	A flower	A flower	A tree
	S.	A fluted pillar with lion base.		
14	E.	A moon	Aflower	A vyāla
	W.	A monkey	An ascetic	Not clear
	N	A creeper	A swan	Not clear
	S.	A gana holding a lotus bud	A gana holding a lotus bud	A vyāla
15	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A moon	A flower	Not clear
16	E.	A male playing on patah	A Nandi	A vyāla
	W.	Hanuman	A bull under a tree.	A vyāla
	N.	A flower	A swan	A vyāla
	S.	A fluted pillar with lion base		
17	E.	Half flower in a square.	A deer	A leaf design
	W.	A flower	A female dancer	A Śivalinga
	N.	A flower	A flower	A Nandi
	S.	A flower	A flower	A vyāla
18	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	,,	A double circle	A leaf
19	E.	Plain	Plain	Plain
	W.	A flower	A tree	An elephant killing a man.
	N.	A flower	A flower	A lion
	S.	A fluted pillar with lion base.		
20	E.	A flower	A makara	A cow
	W.	A flower	Hanuman	A vyāla
	N.	A flower	Nandi	A vyāla
	S.	A Vaiṣṇava symbol	A saint	A vyāla

1	2	3	4	5
21	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	Half circle	A kalasa	Not clear
22	E.	Plain	Plain	Plain
	W.	A swan	A flower	A vyāla
	N.	A lotus	A flower	A vyāla
	S.	A fluted pillar having a lion base		
23	E.	A deer	A bird	Not clear
	W.	A flower design	A swan	A xxxx vyāla
	N.	A flower	A Sun	Not clear
	S.	A bird	A swan	Not clear
24	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A swan	Not clear	Not clear
25	E.	A monkey	A royal devotee	A vyāla
	W.	A flower	A cow	Kōdandarāma
	N.	A flower	Aflower	An elephant.
	S.	A fluted pillar having a lion base.		
26	E.	A flower	A double circle	Not clear
	W.	A double circle	A swan	Not clear
	N.	A duck	Not clear	Not clear
	S.	A flower	A Nandi	A cow and calf
27	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A double circle	A flower	Not clear
28	E.	A Sun	A flower	A vyāla
	W.	A vaishnava symbol.	A flower	A vyāla
	N.	An ornamental conch.	A tortoise	A tree
	S.	A linear pillar having a lion base		
29	E.	A Vaishnava symbol.	A circle	A vyāla
	W.	A flower	A man with a turban.	A vyāla.
	N.	A swan	A tortoise	Not clear.
	S.	A flower	A sun	A saint in full coat

1	2	3	4	5
30	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Plain	Plain	Plain
	S.	A Vaishṇava symbol	A Sun	Not clear
31	E.	A flower design	A Śivalinga	A kalaśa on a pedestal.
	W.	A bull	A devotee with jatas.	A tree
	N.	A conch on a pedestal	A śivalinga	A vyāla
	S.	A fluted pillar having a lion base.		
32	E.	An ornamental chakra	A human figure	Not clear
	W.	A moon.	Not clear	A saint with long coat.
	N.	A peacock	A human figure	Not clear
	S.	A Śankha	A bird	A tree
33		Plain on all sides.		
34.	E.	Plain	Plain	Plain
	W.	An owl	A flower	A vyāla
	N.	A Chakra on a pedestal.	A flower	A monkey.
	S.	A fluted pillar having a lion base.		
35	E.	An ornate chakra.	A flower	A tree
	W.	A vaishṇava symbol	A tortoise	Not clear
	N.	A vaishṇava symbol	A vlower	A leaf
	S.	A Circle	A Circle	A kalaśa.
36		A pillar plain on all sides.		
37	E.	A monkey.	A male	Plain
	W.	A flower	Plain	A tree
	N.	Triple circle	Plain	A semicircular object
	S.	A devotee	Plain	A vyāla

1	2	3	4	5
37A	E.	Plain	Two vyālas	A vyāla
	W.	Plain	A clown	A Nandi
	N.	Plain	A male	A gaṇa blowing conch.
	S.	Plain	A devotee	A monkey holding a snake
38	E.	A flower	A flower	A monkey
	W.	A flower	A Śivaling	A swan
	N.	Plain	Plain	A creeper design in a leaf.
	S.	A fluted pillar having a lion base		
39	E.	A flower	Two fish	Bālakrishṇa tied to mortar
	W.	A flower	A flower	A vyāla
	N.	A devotee coming out of fish.	A double circle.	An old man with an umbrella
	S.	A fluted pillar having a lion base		
40	E.	A flower	A fish	A conical leaf
	W.	A flower	A fish	A conical leaf
	N.	Plain	Plain	Plain
	S.	A geometrical design of squares	A flower	A wrestler
41	E.	A female clown	A swan	A vyāla
	W.	Hamsa vyāla in a Circle.	A vyāla	A male with a stick on shoulder.
	N.	A moon	A flower	Plain.
	S.	A fluted pillar having a lion base		
42	E.	A moon	A flower	Plain
	W.	A flower in a circle.	A royal devotee in añjali hands.	A monkey
43	N.	~~Axxxident~~ A devotee in anjali hasta.	A scorpian	An elephant
	S.	A trident	A swan	A male dancer

1	2	3	4	5
43	E.	Plain	Plain	Plain
	W.	Plain	Plain	Plain
	N.	Plain	Plain	Plain
	S.	A moon	A square	A leaf in a circle
44	E.	A flower	A tortoise	A nude lady
	W.	A conch on a pedestal.	A Śivalinga	A swan with a creeper.
	N.	A flower	A Nandi	A creeper in a leaf.
	S.	A fluted pillar having a lion base.		
45.	E.	A flower	An āchārya	A tree
	W.	A Moon	A spounted jug.	A vyāla
	N.	Plain	Fish	Plain
	S.	Plain	Plain	A flower
46	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	,,	A flower	,,
47	E.	A flower	A gana blowing a conch	Two vyālas standing face to face.
	W.	A flower	A saint in full coat.	A vyāla
	N.	A flower	A lady with jatas, hands in vyākhyāna mudra.	A tree
	S.	A fluted pillar having a lion base		
48	E.	A vaishnava symbol	A Śankha	A tree
	W.	Plain	An ornamental chakra	A parrot
	N.	A moon	A tortoise	A saint in full coat.
	S.	A flower	Plain	Plain

1	2	3	4	5
48A	E.	A vaishnava symbol	A Sankha	A tree
	W.	Plain	A circle with a central dot.	A parrot
	N.	Full moon	An ornamental chakra.	A creeper around leaf.
	S.	A flower	A tortoise	A saint in full coat.
49	E	A pillar plain on all sides.		
50	E.	A saint seated holding Sivalinga.	A flower	A swan with a creeper.
	W.	Half moon	Double circle	A tree
	N.	A Sivalinga	A conch	A saint in full coat.
	S.	A fluted pillar having lion base.		
51	E.	A flower	A flower	A vyala
	W.	A flower	A flower	A tree
	N.	A flower	A moon	Plain
	S.	A flower	A flower	Plain
52	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A moon	A flower	Not clear
53	E.	A flower	A flower	A male holding an axe.
	W.	A swan	A tortoise	A tree
	N.	A Sun	Aflower	A flower
	S.	A fluted pillar having a lion base.		
54	E.	A flower	Plain	A double leaf
	W.	A moon	A flower	A vyala
	N.	A wild cock	A flower	A kalasa.
	S.	A sivalinga	A swan	A mother and child.
55	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A flower	A flower	A conical leaf

1	2	3	4	5
56	E.	A flower	A saint in asana.	A vyāla
	W.	A flower	A Śivalinga	A gana blowing a conch.
	N.	A flower	A Nandi	An ornamental kalaśa on a pedestal.
	S.	A fluted pillar having a lion base.		
57	E.	A moon	Plain	A tree
	W.	A moon	A square	A kalaśa on a pedestal.
	N.	Plain	A Sun	Plain
	S.	Plain	Plain	Plain
58		A pillar plain on all sides.		
59	E.	An old man with an umbrella.	A flower	A vyāla
	W.	A vaiṣṇava symbol	A flower	A vyāla
	N.	A moon	A pot and foliage on a pitha.	A tree
	S.	A fluted pillar having a lion base.		
60	E.	A Sun	A tortoise	A vyāla
	W.	A moon	A fish	A parrot
	N.	A vaiṣṇava symbol.	A spouted vase.	A tree
	S.	Plain	A flower	A leaf
61		A pillar plain on all sides.		
62	E.	A tortoise	Two triangles	A vyāla
	W.	A circle with a central dot.	A knot made of two creepers.	A leaf
	N.	A kalaśa.	A flower	A tree.
	S.	A fluted pillar having a lion base.		
63	E.	Triple Circles	A flower	A tree
	W.	A flower	A Circle	A plantain tree.
	N.	Plain	A Śivalinga	A conical leaf.
	S.	A vaiṣṇava symbol.	A tortoise	A spouted vase.

1	2	3	4	5
64	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A flower	A tortoise	A leaf design
65	E.	A moon	A male with a pot and a stick.	A plantain tree.
	W.	A nandi	A male in full coat.	A vyāla
	N.	A moon	A flower	A creeper around a leaf
	S.	A fluted pillar having a lion base.		
66	E.	A vaishnava symbol	A flower design	A tree motif
	W.	A flower	Plain	A cowry(gavva)
	N.	A kalaśa	A tortoise	A male.
	S.	A flower	A play-chart	A conical leaf
67	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	E.	,,	A moon	,,
68	E.	A swan with a creeper	A moon	A decorated leaf.
	W.	A moon.	A flower	A tree
	N.	A fish	A tortoise	A leaf on a pedestal.
	S.	A fluted pillar having a lion base		
69	E.	Plain	Plain	A tree
	W.	A moon	,,	A pot
	N.	Plain	,,	Plain
	S.	A flower in a circle.	,,	A leaf
70E	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A flower	A snake with a kirita.	Not clear.

1	2	3	4	5
71	E.	A Śivalinga	A flower	A vyāla
	W.	An āchārya	A conch	Two vyālas standing on hind legs.
	N.	A saint on the sky.	A flower	A tree
	S.	A fluted pillar having a lion base.		
72	E.	A moon	A knot made of two creepers.	A vyāla
	W.	A vaishṇava symbol.	A flower	A tree in relief
	N.	A Śivalinga	A moon	A leaf design
	S.	A parrot on a tree	A conch	A vyāla
73	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A moon	A flower	,,
74	E.	A flower	A female dancer	A bird look like a hen
	W.	A Śivalinga.	A diagram of two triangles.	A flower
	N.	Plain	Plain	Plain
	S.	A fluted pillar having a lion base.		
75	E.	A swan in flying pose.	A flower	Plain
	W.	Plain	A flower	Plain
	N.	A leaf	A flower	A vyāla
	S.	A moon	A snake with a kirīta.	A clown
76	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	A moon	A flower	A vyāla
77	E.	A flower	A flower	A kalaśa on a pedestal
	W.	A flower	A Śivalinga flanked by two conches.	A vyala
	N.	A flower	Plain	Plain
	S.	A fluted pillar having a lion base.		

1	2	3	4	5
78	E.	Plain	Plain	Plain
	W.	A flower	,,	A tree
	N.	A flower	A vaishnava symbol.	A vyāla
	S.	A leaf on a pedestal.	A moon	A monkey
79		A pillar plain on all sides		
80	E.	A moon	A flower	A male playing on a drum.
	W.	A vaishnava symbol	A fish	A tree
	N.	Plain	Plain	Plain
	S.	A fluted pillar having a lion base.		
81	E.	A flower in a square	Plain	A tree
	W.	Plain	,,	Plain
	N.	A flower	A flower	A tree
	S.	Plain	Plain	Plain
82		A pillar plain on all sides		
83	E.	A Śivalinga on a tortoise.	A saint in long coat.	A vase and foliage on a pedestal.
	W.	Plain	A flower	A leaf design
	N.	A tortoise	A bird	A tree
	S.	A fluted pillar having a lion base.		
84	E.	A flower	A flower	Plain
	W.	Plain	Not clear	A tree in relief
	N.	Plain	Not clear	A tree
	S.	A vaishnava symbol.	A moon	A vyāla gallop-ing.
85	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	,,	,,	A leaf.

1	2	3	4	5
		(E) EASTERN CLOISTER (OUTER ENCLOSURE)		
1		A pillar plain on all sides.		
2	A corner pillars having three fluted pillars with lion bases.			
3	E.	Plain	Plain	Plain
	W.	A Sun	Nandi	A leaf design
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
4.	E.	A flower	A makara	Plain
	W.	A flower	Not clear	Not clear
	N.	A tortoise	A flower	A saint
	S.	A flower	A peacock	A vyāla
5	E.	A flower	A flower	A tree design
	W.	A fluted pillar having a lion base.		
	N.	A flower	A creeper	A kalaśa.
	S.	A flower	A flower	A tree
6,	E.	Plain	Plain	Plain
	W.	A flower	A moon	A vyāla
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
7.	E.	A flower	Acreeper	A tree
	W.	A Śivalinga	A flower	A lion
	N.	A flower in double circles.	A flower in double concentric circles.	A leaf design.
	S.	A moon	A flower	A swan
8	E.	A flower	A gana holding a snake.	Plain
	W.	A fluted pillar having a lion base.		
	N.	A seated figure	A flower	A kalaśa
	S.	A kalaśa	A flower	A flower
9	E.	Plain	Plain	Plain
	W.	A flower	Not clear	Not clear
	N.	Plain	Plain	Plain
	S.	,,	,,	,,

1	2	3	4	5
10	E.	A moon	Not clear	Not clear
	W.	A vaishṇava symbol	,,	,,
	N.	A Sun	A flower	,,
	S.	A flower	A flower	,,
11	E.	A flower	A kalaśa	A tree
	W.	A fluted pillar having a lion base.		
	N.	An elephant	A Bull	Śivalinga
	S.	A flower	A Śivalinga	A vyāla
12	E.	Plain	Plain	Plain
	W.	A flower	A flower	Not clear
	N.	Plain	Plain	Plain
	S.	Plain	Plain	Plain
13	E.	A flower	A swan	Not clear
	W.	A flower	A kalaśa	Not clear
	N.	A flower	A flower	A tree
	S.	A flower	A Śivalinga	A tree
14	E.	A flower	A conch	A tree
	W.	A fluted pillar having a lion base		
	N.	A moon	A bull	A vyāla
	S.	A tortoise	A vyāla	A male playing on shallow drum
15	E.	Plain	Plain	Plain
	W.	A conch	Not clear	Not clear
	N.	Plain	Plain	Plain
	S.	Plain	Plain	Plain
16	E.	A flower	Not clear	A leaf design
	W.	A śivalinga	Creepers	A deer inside a creeper
	N.	A Vaishṇava symbol	A flower	A gaṇa
	S.	A flower	A conch	A swan
17	E.	A Circle	A monk	A bull
	W.	A fluted pillar having lion base		
	N.	A flower	A kalaśa	A monkey under a tree.
	S.	A flower	A Śivalinga	A swan
18	E.	Plain	Plain	Plain
	W.	A flower	A moon	A creeper
	N.	Plain	Plain	Plain
	S.	,,	,,	,,

1	2	3	4	5
19	E.	A vaishnava symbol	A flower	A tree
	W.	A moon	A saint	A creeper
	N.	A conch	A flower	A creeper
	S.	A circle	A flower	A monk in full coat
20	E	A conch	A flower	A tree
	W.	A fluted pillar having lion base		
	N.	A flower	A flower	Not clear
	S.	A flower	A Śivalinga	A vyāla
21	E.	Plain	Plain	Plain
	W.	A circle in relief	A swan	A shepherd
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
22	E.	A tortoise	A swan	A vyāla
	W.	A swan	Hanuman	A tree
	N.	A fish	A Śivalinga	A lady
	S.	A flower	A flower	Not clear
23	E.	A flower	A Śivalinga	A tree
	W.	A pillar (fluted) having a pot base.		
	N.	A flower	A Nandi	A hen.
	S.	A swan	A flower	A gaṇa with a snake on his shoulders.
24.	E.	Plain	Plain	Plain
	W.	A flower	A Śivalinga	A vyāla
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
25	E.	A flower	A flower,	A monk seated
	W.	A flower	A decorated Śivalinga	A tree
	N.	A fish	A flower	A tree in arch
	S.	Double circle	A flower	A vyāla
26	E.	A flower in a square	A Nandi	A tree
	W.	A fluted pillar having lion base.		
	N.	Aflower	A śivalinga	Not clear
	S.	A Śivalinga	A flower	A vyāla
27	E.	Plain	Plain	Plain
	W.	A circle	A flower	Not clear
	N.	Plain	Plain	Plain
	S.	,,	,,	,,

1	2	3	4	5
28	E.	A Sun	A flower	A vyāla
	W.	A moon	A flower	A vyāla
	N.	A tortoise	A Śivalinga	A vyāla
	S.	A vaishṇava symbol	A flower	A leaf
29	E.	A flower	A Śivalinga	A vyāla
	W.	A fluted pillar having a lion base		
	N.	A tortoise	A male playing on a castanets	A kalaśa
	S.	A flower	A Śivalinga	A vyala
30	E.	Plain	Plain	Plain
	W.	A flower	A flower	A tree
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
31.	E.	A Conch	A flower	A creeper
	W.	A vaishṇava symbol	A flower	A saint in long coat
	N.	A flower	A Śivalinga	A vyāla
	S.	A tortoise	A moon	A tree in relief.
32.	E.	A flower	An old man with an umbrella & kamandalu	A vyāla
	W.	A fluted pillar having lion base.		
	N.	Sun flower	A flower	A Nandi
	S.	A conch	A flower	A vyāla
33	E.	Plain	Plain	Plain
	W.	A flower	A Śivalinga	A conical object
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
34	E.	A flower	A flower	A conical object.
	W.	Vaisṇava symbol	A flower	A tree
	N.	A flower	A Śivalinga	A tree
	S.	A pillar plain on all sides.		
35	E.	Plain	Plain	Plain
	W.	A fluted pillar having a lion base.		
	N.	A moon	A flower	A peacock in a circle.
	S.	Plain	Plain	Plain

1	2	3	4	5
36	E.	Plain	Plain	Plain
	W.	A Sun	Double square	A leaf
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
37	E.	A hunter	A fish	A devotee
	W.	A Conch	A flower	A vyāla
	N.	Not clear	Not clear	Not clear
	S.	A devotee	Two vyālas standing back to back.	Siṃhalalāta motif.
38	E.	Plain	Plain	A creeper design
	W.	A fluted pillar having lion base		
	N.	Plain	Plain	Plain
	S.	A tortoise	A flower	A vyāla
39.	E.	Plain	Plain	Plain
	W.	A moon	A flower	arches.
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
40	E.	A moon	A flower	A tree with three leaves.
	W.	A tiger	A bull	A devotee in anjali hasta.
	N.	A saint in āsana.	A galloping deer.	A vyāla
	S.	A design in a square	A parrot	A creeper.
41	E.	An ornamental conch.	A deer	A god standing
	W.	A fluted pillar having lion base		
	N.	A moon	A ganeśa	A gana holding a snake.
	S.	A flower	Krishṇa as Kāliya-mardana.	A monkey
42.	E.	Plain	Plain	Plain
	W.	A Sun	Double circle	A chaitya-window
	N.	Vaishṇava symbol.	Plain	Plain
	S.	-do-	,,	,,
43	E.	A flower	A creeper	An arch of two creepers.
	W.	A frog.	A tortoise	A cfeeper
	N.	A moon	A goat	A creeper design.
	S.	A hare	A deer	A tree

1	2	3	4	5
44	E.	A swan	A flower	A vyāla
	W.	A fluted pillar having a lion base.		
	N.	A creeper	A creeper in conical shape	A vyāla
	S.	A creeper	A vyāla	A vyāla
45	E.	Plain	Plain	Plain
	W.	A flower	A flower	A creeper in conical shape.
	N.	Plain	Plain	Plain
	S.	,,	..	,,
46	E.	A moon	A parrot	A creeper.
	W.	A flower	Hanuman	A creeper design
	N.	A bird flying	A flower	A creeper around a flower
	S.	A bird	A flower	A flower
47	E.	An owl seated	A parrot	A vyāla
	W.	A fluted pillar having a lion base		
	N.	A flower	Cfeepers	A vyāla
	S.	A monkey	A deer in grazing posture	A vyāla.
48	E.	Plain	Plain	Plain
	W.	A Circle	Double Circle	A leaf design.
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
49	E.	A cow	A flower	A creeper design
	W.	A deer	A flower	A tree
	N.	A flower	A creeper	A tree
	S.	A monkey	A creeper	A creeper design
50	E.	A creeper in a Circle.	A flower	A vyāla
	W.	A fluted pillar having lion base.		
	N.	A creeper	A creeper	A creeper design
	S.	A parrot	A swan	A vyāla.
51	E.	A moon	A swan	A t ree
	W.	A flower	A male singer	A creeper design.
	N.	A flower	A swan	A creeper
	S.	Nandi	Aflower	A tree

1	2	3	4	5
52	E.	A moon	A swan	A tree
	W.	A flower	A male singer	A creeper
	N.	A flower	A swan with creeper	A creeper
	S.	A Nandi	A flower	Atree
53	E.	A Crane	A flower	Two creepers in twisted form
	W.	A fluted pillar having lion base.		
	N.	A peacock	A deer	A Vyāla
	S.	A tortoise	A camel	A vyāla
54.	E.	Not clear	A flower	A tree
	W.	Plain	A flower	A creeper arranged in conical shape.
	N.	A decorated chakra.	A flower	A vyāla
	S.	A flower	A flower	A vyāla
55	E.	A moon	A Śivalinga	A tree
	W.	A fluted pillar having lion base		
	N.	Two concentric circles.	A flower	A vyāla
	S.	A Sun	A flower	A vyāla
56	E.	Plain	Plain	Plain
	W.	A Sun	A flower	Not clear
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
57	E.	A moon	A swan	A tree
	W.	Not clear	A flower	A creeper
	N.	Ornamental conch	A moon	Not clear
	S.	A flower	A flower	A tree
58	E.	A flower	A flower	A vyāla
	W. N.	A fluted pillar having lion base		
	S.	A flower	A flower	A vyāla
59	E.	Plain	Plain	Plain
	W.	A flower	A flower	Not clear
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
60	E.	A vaishnava symbol.	A Śivalinga flanked by Sun and Moon.	A creeper
	W.	A flower Circle.	A flower	A leaf design
	N.	A flower	A flower	A tree
	S.	A flower	A flower	A tree

1	2	3	4	5
61	E.	A moon	A flower	A vyāla
	W.	A fluted pillar having lion base.		
	N.	A saint seated	A deer	A vyāla
	S.	A flower	A circle	A vyāla
62		A pillar plain on all sides.		
63	E	A moon	A deer being attacked by dogs.	A saint in āsana
	W.	A devotee	A nandi	A vyāla
	N	A tree and a parrot	A Śivalinga.	A vyāla
	S.	A moon	A Śivalinga	A saint blowing a conch.
64	E.	An ornamental conch, on pedestal.	A moon	A vyāla
	W.	A fluted pillar having lion base.		
	N.	An ornamental chakra on a pedestal.	A flower	Hanuman
	S.	A tortoise	A flower	A tree
65	E.	Plain	Plain	Plain
	W.	A flower	A flower	A creeper
	N.	Plain	Plain	Plain
	S.	,,	,,	,,
66	E.	A saing in full coat.	A flower	A vyāla
	W.	A vaishnava symbol.	A fire altar.	A tree
	N.	Not clear	A Śivalinga	A creeper
	S.	A moon	Aflower	A creeper
67	E.	A flower	A flower	An ornamental kalaśa on a piṭha
	W.	A fluted pillar having lion base.		
	N.	A flower	A swan	A vyāla
	S.	A Śivalinga	A nandi	A vyāla.
68		A pillar plain on all sides.		
69	E	A chakra on a pedestal.	Not clear	A vyāla.
	W.	A flower	A śivalinga	A creeper
	N.	An ornamental conch on a pīṭha.	A flower	A tree
	S.	A bird	A nandi	A creeper arranged in a rectangle.

1	2	3	4	5
70	E.	A moon	A Vaishnava symbol.	Plain
	W.	A fluted pillar having lion base.		
	N.	A flower	A moon	A creeper
	S.	A moon	A swan	A tree of five leaves.

(F) KALYĀṆA MAṆḌAPA

1	2	3	4	5
1	E.	A fluted pillar having lion base.		
	W.	A Nandi	--	A vyāla
	N.	A Kinnara	--	An elephant
	S.	A Śivalinga	--	A male dancing
2	E.	A fluted pillar having lion base.		
	W.	A Kinnara	--	A vyāla
	N.	Hanuman	--	A gaṇa dancing
	S.	A Nandi	--	A male playing on a damaru.
3.	E.	A conch	A flower in a circle.	A vyāla
	W.	A caparisoned bull.	--	--
	N.	Agni standing having two heads.		
	S.	A tortoise	A diagram made of six snakes.	Veeranarasihma.
4	E.	A flower	A flower	A male playing on a shallow drum.
	W.	A Śivaling with a snake-hood.	An extensive diagram made of one snake only.	A deer.
	N.	Yama standing - four handed with his vāhana buffalo.		
	S.	A creeper	A lady fully decorated.	A gaṇa holding a snake.
5	E.	A flower	Nandi	Ganeśa in a nich
	W.	A vyāla	Ganeśa seated	A vyala.
	N.	A Rājarshi, standing with a water pot in his right hand.		
	S.	A deer	A swan with a creeper.	A gaṇa blowing a conch.
6		A plain pillar.		

1	2	3	4	5
7	E.	A male dancer with a chowry.	A kinnara	A vyāla.
	W.	Indra standing with his vāhana elephant.		
	N.	A monk in the sky.	A female attendant	A gana holding a knife.
	S.	A kinnara	Kodandarāma	Vāmana with umbrella.
8	E.	Varuṇa standing having four hands.		
	W.	A moon	Hanuman	An elephant.
	N.	A fish	A deer	Vishṇu
	S.	A moon	Hanuman	A vyāla.
9	E.	A Nandi	A lady with a bow and arrow	A lady looking into a mirror.
	W.	Himavant - two hands holding a kalaśa or pot wearing a horizontal tilak.		
	N.	A saint	A swan	A vyāla
	S.	A snake charmer	A female singer	A gaṇa blowing a horn.
10.	E.	A Rājarishi standing having a book in his right arm-pit.		
	W.	A Śivalinga	A bull crushing a human head.	A gaṇa held a gada.
	N.	A man holding ~~kxx~~ two pots.	A swan.	A gaṇa blowing a conch.
	S.	A deer	A flower in a circle.	A vyāla.
10A.	E.	Brahma with three heads standing.		
	W.	Two old people sat face to face.	A saint	A royal devotee.
	N.	A devotee prostrating.	A saint playing on tambura.	A vyāla.
	S.	A deer	An elephant	An archer.
11	E.	A fluted pillar having lion base.		
	W.	A Nandi	--	Three clowns.
	N.	A wrestler holding two gadas.	--	A vyāla seated
	S.	A Śivalinga	--	A caparisoned elephant.
12.	E.	Two monkeys forming a design.	Two bouts forming into a Circle.	A gaṇa blowing a conch.
	W.	Two deers in coition.	A bull	An elephant.
	N.			
	S.	A flower.	A flower	A vyāla.

1	2	3	4	5
13.	E.	A gaṇa wearing snake on his shoulder.	A kinnara	A clown.
	W.	Pārvatī standing wearing a breat-band, holding a lotus-bud.		
	N.	A Nandi	A Śivalinga	A vyāla
	S.	A saing in the sky.	Veerabhadra	A ṛishi paying homage to Nandi.
14	E.	Vishṇu standing - four handed.		
	W.	A moon	A bull with three heads.	A gaṇa holding a stick.
	N.	A flower	A veeraśaiva with a sword.	A vyāla
	S.	A decorated padma.	A flower in a circle.	A god holding two chowries.
15.	E.	A fluted pillar having lion base.		
	W.	A flower	---	An elephant
	N.	A temple model with Śivalinga inside.	---	A gaṇa holding a snake and sword.
	S.	A flower	---	A vyāla
16	E.	A Śivalinga	A ṛishi hands in mudras.	A gaṇa blowing a conch.
	W.	Bhairava standing.	Plain	Plain
	N.	A male playing on tambura.	A lady holding a plate with lamps.	A gaṇa playing on a drum.
	S.	A bull	A female holding a chowry and a pot.	A gana blowing a horn.
17	E.	A fluted pillar having lion base.		
	W.	A Śivalinga	Plain	A gaṇa with a sword.
	N.	A vyāla	Plain	A shepherd leaning on a stick.
	S.	A pūjari in his true attire.	Plain	A vyāla
18	E.	A flower	A diagram of triangles.	Plain
	W.	An āchārya on a fish.	Plain	A flower in a circle.
	N.	A flower	Plain	A flower
	S.	A flower	Plain	A flower

1	2	3	4	5
19	E.	A flower	Ganeśa standing	A lady holding a plate of flower
		On its projection on the S.E. face, Śiva-Pārvati panel containing a ṛishi Agastya and on the S.W. face the figure of Iśana is carved, while on the N.W. face, a figure of Sadāśiva is carved.		
	N.	An old man with a basket.	Two female dancers.	Brahma seated a a priest.
	S.	--	--	--
20.	E.	A devotee dancing with castanets.	A male holding a rope & knife	A Śivalinga
	W.	A Śivalinga on a pitha.	A creeper	An āchārya - hands in mudras.
	N.	A male dancing with castanets.	A flower	A Nandi
	S.	A ṛishi with a tambura. He may be Nārada.		
21.	E.	A creeper	Krishṇa finishing Kāliya.	A vyāla
	W.	A Kinnara	Garuda in añjali hasta.	A gaṇa holding a snake.
	N.	A swan	A veerasaiva cutting his flesh.	A saint on a fish.
	S.	Kubera standing having four hands.		
22.	E.	It is a corner pillar. Its south-eastern corner is extended having three faces i.e. north-eastern, south-eastern and south-western which are carved with a god holding a lotus bud, Vāyu and Lakshmi respectively.		
	W.	A saint holding a tambura.	A saint holding a Veena.	A female chowry-bearer
	N.	A Kinnara	Ganeśa	A gaṇa holding a snake.
	S.	Plain	Plain	Plain
23.	E.	A flower	A flower	A gaṇa blowing a conch.
	W.	A flower	A diagram of angles.	Plain
	N.	Plain	Plain	Plain
	S.	A diagram made of two snakes.	Veera-hanuman.	Plain

1	2	3	4	5
24.	E.	A fluted pillar having lion base.		
	W.	A deer	Plain	A vyāla
	N.	A male playing on a shallow drum.	Plain	An elephant
	S.	A Nandi	,,	An old man with an umbrella.
25	E.	A pilaster having a kumbha-base, a temple model in the middle.		
	W.	A pilaster having a kumbha-base and siṁhalalāta end on the top.		
	N.	A pilaster having kuṁbha-base and dvitala-vimāna on the top.		
	S.	A pilaster having kuṁbha-base and dvitala-vimāna on the top.		
25A.	E.	A temple form	Pilaster	Bhāravāhaka.
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	,,	,,	,,
26	E.	A corner pillar with three fluted pillars having lion base.		
	W.	A flower	Plain	A Śivalinga
	N.	A fluted pillar having a lion base.		
	S.	A flower	Plain	A bull
27	E.	A śāla-śikhara	A pilaster	A vyāla
	W.	A pilaster having a circular-śikhara on the top and vyāla at the base.		
	N.	A Rājarishi with a kiriṭa.		
	S.	A pilaster having a kūṭa-śikhara at the top and kichaka at the basé.		
28	E.	A pilaster having a kūta-śikhara at the top and a vyāla base below.		
	W.	A pilaster having a śāla-śikhara on the top and a bhāravāhaka below.		
	N.	A Rājarishi with kirita holding a kamandalu in his hand.		
	S.	A pilaster having a kūta-śikhara on the top and vyāla base below.		
29,	E.	A pilaster with three-tala vimana and Bhāravāhaka at the base.		
	W.	A temple model with dvitala vimāna and a stūpi.		
	N.	A Rājarishi standing, hands in abhaya and varada mudras.		
	S.	A temple model with tritala vimāna and kīchaka as base.		

1	2	3	4	5
30	E.	A temple model having a Eka-tala vimāna and kichaka as base.		
	W.	Temple model	Pilaster	A Bhāravāhaka.
	N.	A Brahmarishi with heavy jaṭābandha head-dress with kamaṇḍalu in left hand.		
	S.	A temple śikhara	Pilaster	Bhāravāhaka as base
31	E.	A temple model	A pilaster	Kichaka at its base
	W.	A temple model	A pilaster	-do -
	N.	A Rājarishi with a book in his left arm-pit having a kirīta.		
	S.	A temple model	A pilaster	A seated vyāla as its base.
32.	E.	A temple model	A pilaster	Kīchaka as its base.
	W.	A temple	A pilaster	-do-
	N.	A brahmarishi having a heavy jaṭābandha, two hands with a book in the left arm-pit.		
	S.	A temple model	A pilaster	Kīchaka as its base.
33	E.	Temple Śikhara	A pilaster	Two vyālas back to back as its base.
	W.	Temple-śikhara	A pilaster	A gaṇa as its base.
	N.	A Rājarishi wearing a kirīta, two hands holding a stick tied with a flag.		
	S.	A temple śikhara	A pilaster	Kīchaka as Bhāravāhaka.
34	E.	A temple model	A pilaster	Bhāravāhaka holding it.
	W.	-do-	-do-	-do-
	N.	A Brahmarishi holding a book in left arm-pit		
	S.	A temple model	A pilaster	Bhāravāhaka
35	E.	A temple model	A pilaster	Bhāravāhaka
	W.	-do-	-do-	-do-
	N,	A Brahmarishi wearing heavy jaṭābandha holding water jug.		
	S.	A temple model	A Pilaster	A Vyāla

(G) MAHĀ-MAṆḌAPA

1	2	3	4	5
1	E.	A moon	Chakra on a pedestal	A tiger attacking a deer.
	W.	A fish	Ganeśa	A vyāla
	N.	Plain	Plain	Plain
	S.	,,	,,	,,

1	2	3	4	5
2	E.	A flower	A royal devotee held a chowry and a sword.	A tree.
	W.	Ganeśa	Naga Śivalinga	A male dancer with a mask
	N.	Double circles.	A Śivalinga	A dancing gaṇa
	S.	A flower	A royal devotee in añjali hastas.	Plain
3	E.	Plain	A moon	A vyāla
	W.	A Sun	A flower	An āchārya
	N.	Plain	Plain	A tree
	S.	,,	,,	,,
4.	E.	An object on a pedestal.	An āchārya	A tree
	W.	Unfinished	Plain	Plain
	N.	A flower	A male	A vyāla
	S.	Plain	Plain	Plain
5.	E.	A galloping horse.	Krishna as Kāliyamardana.	A lady in a scroll.
	W.	A Circle	A conch on a pedestal.	A galloping lion
	N.	A swan	A Śivalinga	A vyāla
	S.	A Sivaling	An āchārya in mudra-hasta.	Three clowns.
6	E.	Not clear	A royal-dvotee with conical cap.	A shepherd.
	W.	Not Clear	A swan	A female dancer
	N.	A flower	A male	A vyāla.
	S.	Garuda	A saint	A saint on a fish.
7	E.	A saint	A saint in full-coat	A vyāla.
	W.	A Śivalinga	A tortoise	A vyāla
	N.	A flower	A saint	A vyāla
	S.	A tortoise	A saint	A vase & foliage
8	E.	A flower	A saint	A vyāla
	W.	A flower	A man with heavy turban.	A leaf and scroll
	N.	A tree on a pedestal.	A Śivalinga	A vase and foliage.
	S.	Ganeśa	A flower	A lady in a scroll.

1	2	3	4	5
9	E.	A swan	A lady holding a lamp.	A vyāla
	W.	A lady holding a choury.	A saint with a heavy turban.	A Śivalinga
	N.	Plain	A lady dancer	Not clear.
	S.	A kalaśa on a pedestal.	A saint with heavy turban.	A Śivalinga.
10.	E.	A flower	A scroll	A gaṇa holding a snake.
	W.	A flower	Garuda in añjali hasta.	Hanuman.
	N.	A conch on a pedestal.	A flower	A vyāla
	S.	A flower	A saint on a fish	A gaṇa h a conch
11	E.	A conch on a pedestal.	A chakra on a pedestal.	A vyāla
	W.	Two concentric squares	Hanuman	A gaṇa hld a conch.
	N.	A flower	Śivalinga on the coils of a snake.	Hanuman
	S.	A flower	A tortoise	A vyāla.
12.	E.	A male	An āchārya with a staff in hand.	A vyāla.
	W.	A monkey	A nandi	A tree
	N.	A flower	A saint	A monkey
	S.	A flower	A gaṇa holding two lotus buds.	An ārcher
13.	E.	A deer	A flower	A devotee
	W.	A Nandi	A royal devotee in añjali hasta.	A monkey
	N.	A moon	An āchārya with heavy turban.	A scroll
	S.	An acharya	A male having conical cap.	A vyāla.
14.	E.	A flower	A śivalinga	A vyāla
	W.	A clown	A swan	A gaṇa blowing a conch.
	N.	A flower	A monkey	A vyāla
	S.	A conch on a pedestal.	A clown	Two vyālas standing on hind legs.

1	2	3	4	5
15.	E.	A swan with a creeper	A nandi	A scroll design.
	W.	A moon	A Śivalinga	A male playing on a shallow drum.
	N.	A conch	A flower	A gaṇa holding a conch.
	S.	Two concentric circles.	A tortoise	A vyāla.
16.	E.	Ganeśa.	A Śivalinga	A male playing on a drum.
	W.	A moon	A moon	A vyāla
	N.	A	An āchārya	A vase and foliage on a pedestal.
	S.	A flower	Plain	Plain
17	E.	A plain pillar on all sides.		
18	E.	A swan	A male	A vyāla
	W.	A Śivalinga	A saint in padmāsana.	A god.
	N.	A flower	A devotee in añjali hasta.	A vyāla
	S.	A conch on a pedestal.	A parrot	A saint in full coat.
19	E.	A scroll	A flower	A vyāla
	W.	A makara in a circle.	A saint	A vyāla
	N.	A deer	A saint dancing holding an axe.	A scroll
	S.	A flower	A Nandi	A tree.
20	E.	Plain	A flower	A nude lady.
	W.	A Śivalinga	A gaṇa holding a snāke.	A scroll
	N.	Plain	An āchārya	A vyāla
	S.	Plain	A swan in a circle	Plain
21.		A plain pillar on all sides.		
22.	E.	A flower	Plain	A saint
	W.	A kalaśa on a pedestal.	A Nandi	A vyāla.
	N.	A swan	Ganeśa	A duck.
	S.	A moon	A male	A saint

1	2	3	4	5
23.	E.	A moon	Saint in padmāsana holding a linga.	A tree
	W.	A monk in full coat.	A flower	A bull
	N.	A flower	A clown	A gaṇa holding a snake.
	S.	Plain	A scroll	Bhairava in dancing pose.
24.	E.	A Śivalinga	Lakshmi seated having four hands.	A gaṇa holding a snake.
	W.	Two concentric circles.	An āchārya on a fish.	A scroll
	N.	An āchārya	A saint	A vyāla
	S.	An āchārya	Ganeśa	A lady with a choury.
25	E.	An āchārya in padmāsana.	Two concentric circles.	A vyāla
	W.	A flower	A śivalinga	A vase and foliage.
	N.	Two concentric circle.	Nandi	A vyāla
	S.	A flower	Saint in padmāsana.	A leaf design.
26	E.	A peacock in a Circle.	A deer in grazing posture.	A cow .
	W.	A tiger	A male dancing with castanets.	A vyāla.
	N.	A saint	A makara	A vyāla.
	S.	An owl	A parrot	An elephant.
27	E.	A bird	A gadādhara	An āchārya held a flower in his hands.
	W.	A flower	A kinnara	An elephant.
	N.	A flower	A monkey	A wild boar
	S.	A flower	A śivalinga.	A gaṇa blowing a conch.
28.	E.	Ganeśa	A flower	A cow milking over a linga.
	W.	Two concentric circles.	A gana holding a lotus bud.	A vyāla.
	N.	A devotee in padmāsana.	Two concentric circles.	A royal lady riding on an elephant.

1	2	3	4	5
29	E.	A Chakra on a pedestal.	Two concentric circles.	A male leaning on a gada.
	W.	A conch on a pedestal.	A Circle	A vyāla
	N.	A vaishṇava symbol.	A monkey	A gaṇa carrying a bowl on his head.
30	E.	Abutting to an adjacent wall..		
	W.	A flower ix	A flower	A vase and foliage.
	N.	Abutting to an adjacent wall.		
	S.	A Śivalinga	A Nandi	A vyāla
31	E.	A tortoise	A Sun	An āchārya.
	W.	A flower	A makara-vyāla	Plain
	N.	A flower	A Kinnari	A saint in padmāsana holding a Śivalinga.
	S.	A Swan	A male playing on a shallow drum.	Surya.
32.	E.	A diagram of three squares.	Two concentric circles.	A saint in asana on a fish.
	W.	A Sun	An āchārya wearing a long uttariya.	A vyāla.
	N.	A diagram of triangles.	Ganeśa	Plain
	S.	Plain	Concentric circles	A tree
33	E.	A peacock	Ganeśa	A creeper
	W.	A Śivalinga	A kinnara held a lamp.	Surya
	N.	A devotee in meditation.	A saint with folded legs.	A vyāla.
	S.	A male dancing with wooden cymbals.	A saint in padma-sana.	A gaṇa holding a snake.
34	E.	Plain	Plain	A tree
	W.	Plain	A lady dancer	Plain
	N.	A peacock	Ganesa.	A saint in yogasana.
	S.	Plain	An āchārya with heavy turban.	A vyāla.

1	2	3	4	5
35	E.	A flower	Nandi	Vali-Sugriva fighting
	W.	A male standing	A lady in seated posture	A vyala
	N.	A devotee in anjali hasta	A Ganesa	A gana blowing a conch.
	S.	Not visible	A lady with bow & arrow	A shepherd.
36	E.	A corner pillar double variety, the S.E. corner of it is carved with a makara-vyala. On its southern face Gajasurasamharamurti is carved, while on the east a nandi trampling over a devotee and in between the above two sides , an apsara is carved standing in cross-legs holding a creeper.		
37	E.	Kodandarama	A flower	A tree
	W.	A Kinnara	A man playing on a shallow drum.	A vyala.
	N.	A vyala trampling an asura.		
	S.	Abutting to an adjacent wall.		
38	E.	A saint seated with a book kept on stool.	A kinnari	A god dancing
	W.	Natya Ganapati	A devotee dancing with castanets.	A gana holding a snake.
	N.	A vyala trampling an asura.		
	S.	Abutting to the wall adjacent.		
39		A corner pillar of the central hall in south-western corner - the projected shaft is having three faces one in the front and two at sides, The former is carved with the figures of an elephant in lying posture, a gana in dancing pose, on the southern side of the projection Andhakasurasamharamurti form of Siva is carved, while on the western face, Natya Ganesa is carved. The remaining sides are hidden inside the adjacent wall of Bhadrakali shrine.		
40	E.	Plain	Plain	Plain
	W.	,,	,,	,,
	N.	,,	,,	,,
	S.	Tortoise	Kodandarama	A royal devotee in anjali hasta.

[illegible]

1	2	3	4	5
41	E.	Four handed Durga seated.	A ganaholding a shield and sword.	A vyāla
	W.	A vyāla trampling a makara.		
	N.	A swan in a Circle.	A god holding two chowries.	A vyāla standing on hind legs.
	S.	A saint in āsana	Two vyālas standing on hind legs.	A vyāla standig on hind legs.
42.	E.	A vyāla ramping over an elephant.		
	W.	Covered by an adjacent wall.		
	N.	A knot made of two scrolls.	A dancing male in a circle.	A gaṇa in singing pose.
	S.	An ascetic in padmāsana.	An āchārya seated.	A female dancer,
43.	E.	A flower	A god	A gaṇa blowing a conch.
	W.	A Śivalinga	A Nandi	A vyāla.
	N.	A conch on a pedestal	A swan	A peacock.
	S.	A flower	A saint in padmāsana.	A tree.
44.	E.	A saint in añjali hasta.	A monk in añjali hasta.	A vyāla.
	W.	A Nandi	Kodandarāma	A cow milking over a Śivalinga.
	N.	A swan with a creeper.	A flower	A gaṇa
	S.	A Śivalinga.	A flower	A deer.
45.	E.	A saint	An āchārya with heavy turban.	A vyāla.
	W.	A Nandi	Kodandarāma	A cow and a Śivalinga.
	N.	A swan holding scroll.	A flower	A god
	S.	A śivalinga	A flower	A vyāla.
46	E.	A gaṇa holding knife.	An āchārya.	Two vyālas facing each other.
	W.	A fluted pillar resting on a seated vyāla.		
	N.	A Saint	A śivalinga	A vyāla.
	S.	A gaṇa holding a lotus.	A flower in a rope design.	A monkey.

1	2	3	4	5
47	E.	A fluted pillar having lion base.		
	W.	A saint	A nandi	A male playing on a shallow drum.
	N.	A flower	A swan	A female archer
	S.	A devotee	A śivalinga	A gaṇa holding a snake.
48	E.	A saint in padmāsana.	A saint.	A gaṇa.
	W.	A flower	A saint in āsana	A vyāla.
	N.	A ~~monk~~ flower	A male wearing leaves on the head.	A scroll design.
	S.	A monkey	A scroll design	Kalabhairava with four hands.
49	E.	A gandharva	A devotee with heavy turban.	A saint seated.
	W.	A male with añjali hasta.	A god in añjali hasta.	A shepherd.
	N.	A saint.	A swan	A gaṇa dancing with snake.
	S.	A tortoise	A gaṇa holding a snake.	A scroll design
50		A pillar plain on all sides.		
51	E.	A Chandra	A flower	A saint
	W.	Plain	Plain	Plain
	N.	A saint in padmāsana.	A chakra on a pitha.	A saint in long coat.
	S.	A flower	A conch on apiths	A vyāla.
52	E.	A vaiśhava symbol.	A gaṇa	A gaṇa blowing a conch.
	W.	A conch on piṭha	A moon	A tree
	N.	An ornamental chakra. on piṭha.	A tortoise.	A saint.
	S.	An ārchārya	A devotee in añjali hasta.	A lady dancer
53	E.	Śimhalalata motif.	A lady with a chowry.	A vyāla.
	W.	A saint in āsana.	A cow milking over Śivalinga.	Plain
	N.	A flower	A sivalinga	A vyāla
	S.	A swan	Krishṇa as Kāliya mardana.	An elephant,

1	2	3	4	5
54	E.	A nandi	A scroll design	A vyāla.
	W.	A pillar having lion base.		
	N.	A flower	A swan with a scroll	An elephant
	S.	A Śivalinga	Krishna as Kāliya-mardana.	A gaṇa.
55.	E.	A fluted pillar having lion base.		
	W.	A male archer	A royal devotee resembling a king.	A gaṇa holding a snake.
	N.	A tiger in woods.	A gaṇa dancing holding an axe.	An āchārya in padmāsana.
	S.	A scroll	Śiva as Dakshiṇā-mūrti in long jaṭas.	A vyāla
56	E.	Plain	Plain	plain
	W.	A fluted pillar having lion base.		
	N.	Two concentric circles.	A swan with a scroll.	A vyāla.
	S.	Plain	Plain	Plain
57	E.	A fluted pillar having lion base.		
	S.	A flower in a circle.	A Śivalinga	A god in folded hands.
	N.	A swan with scroll	A flower	A scroll design
	S.	Krishna as Kāliya mardana.	A saint	A vyāla.
58	E.	Gaṇeśa	A nandi standing witha Śivalinga below.	A vyāla.
	W.	Yoganarsimha	Gaṇeśa	A monkey.
	N.	A saint having three jaṭas only.	Bālakrishṇa	A gaṇa blowing a conch.
	S.	A conch on a pedestal.	A flower	A tree
59	E.	Gaṇeśa	Nandi	A vyāla.
	W.	Plain	A Śivalinga	Makaravyāla.
	N.	A flower	A flower	A gaṇa holding a snake.
	S.	A flower	A flower	A tree.
60	E.	Concentric Circles.	A Śivalinga.	A vyāla.
	W.	A flower	A Śivalinga	A gaṇa vlowing a conch.
	N.	A Śivalinga	A saint in padmāsana.	A vyāla.
	S.	A chakra on a pedestal.	A conch on a pīṭha.	A vyāla.

1	2	3	4	5
61	E.	A Gadādhara	A flower	A vyāla.
	W.	A vyāla ramping over a makara.		
	N.	A saint in padmasana.	Lakshmi in padmāsana.	A gana blowing a conch.
	S.	A male holding a stick.	A peacock.	A saint in padmāsana.
62	E.	A vyāla ramping over an elephant below.		
	W.	An ornamental conch.	Mahāvishnu standing.	A male playing on shallow drum.
	N.	A saint on a fish.	Lakshmi seated padmāsana.	Venugōpāla.
	S.	A swan	A gaṇa in dancing pose.	A vyāla.
62A.	E.	A moon	A saint playing on castanets.	A saint playing on castanets.
	W	Plain	Plain	Plain
	N.	A kalasa on a pitha.	Plain	Plain
	S.	A Śivalinga	A devotee in añjali hasta.	A vyāla.
63	E.	A flower	A saint in caupīna.	A gaṇa holding a snake.
	W.	A flower	A saint in padmāsana.	A gana blowing a conch.
	N.	A monkey.	A flower	A god and a goddess
	S.	A flower	An acharya	A vyāla.
64	E.	Not clear	Two vyālas standing on hind legs.	A gaṇa holding a knife.
	W.	A monkey	Hanuman	A saing in long coat.
	N.	Concentric circles.	A devotee in padmāsana.	A gana blowing a conch.
	S.	A Nandi	Hanuman	A vyāla.
65	E.	A flower	A gaṇa holding a snake.	A vyāla.
	W.	A fluted pillar having a lion base.		
	N.	Krishna as Kāliyamardana.	A flower	A tree.
	S.	A peacock	A scroll	A vyāla.

1	2	3	4	5
66	E.	A fluted pillar having vyāla base.		
	W.	A Krishna	A design in a square.	A tree
	N.	A Śivalinga	A devotee in padmāsana.	A gaṇa blowing a conch.
	S.	A nandi	Hanuman	A vyāla.
67	E.	A flower	A knot formed of two scrolls.	An elephant.
	W.	A swan	A devotee in anjali hasta.	A gaṇa holding a snake.
	N.	A makara-vyāla	A saint in padmāsana.	A vyāla
	S.	A male	A cow miling over a Śivalinga.	A gaṇa holding a gada.
68	E.	A scroll design.	A swan	A vyāla.
	W.	A swan holding a scroll	A Nandi	A vyāla.
	N.	A knot made of two scrolls.	A Śivalinga	A shepherd.
	S.	A flower	A flower inside a scroll	A gaṇa holding a snake.
69	E.	A female dancer	A conch	A swan
	W.	Plain	Makara-vyāla	A vyāla.
	N.	A flower	A monkey	A saint with heavy jaṭābandha
70	X.	A corner pillar of central hall in the north-east corner, projected forward, having the sides decorated with an apsara on one side and gandharva on the other.		
	E.	A pillar with Śala-śikhara vyāla and kumba base		
	W.	Above sculptures.		
	N.	A pilaster having a kumbha-base and Śalaśikhara		
	S.	A saint with danda	Plain	Plain
71	E.	A Kinnara	A gaṇa carrying a plate.	A female dancer
	W.	Kūrmāvatāra of Vishṇu.	A monkey.	Simhalalāta motif.
	N.	A Sivalinga	Ganeśa	A vyala.
	S.	A vyāla ramping over a makara below.		

1	2	3	4	5
72	E.	A Kinnara	A saint	A male dancing
	W.	A Rishi in yogāsana.	A swan	A god dancing holding two chowries.
	N.	A Śivalinga	A saint in yogāsana	A gaṇa
	S.	A vyāla ramping over a makara.		
73		A corner pillar in the north-west corner of the central hall. Its shaft is having two faces - on its north face, a four handed Durga as Mahishamardini is covered. While on the north Śiva as Andhakāsurasamhāramūrtī, piercing his trident into the body of an asura. On the top Yama is shown snatching Markendeya, who is holding a Śivalinga firmly.		
73A.	E.	A Nandi	A Kinnara	A lady in tribal dress with bow and arrow.
	W.	Plain	Plain	Plain
	N.	A scroll design.	A monkey playing with a snake.	A vyala.
	S.	A swan.	A monkey	Plain.
74	E.	A flower	A female dancer	A vyāla.
	W.	A monkey	A saint in meditation.	A tree.
	N.	A saint in āsana	A swan with a scroll.	A vyāla
	S.	A flower	A scroll	A vyāla.
75	E.	A flower	A nandi	A gaṇa holding a lotus.
	W.	A swan and a scroll.	A flower	A monkey.
	N.	A flower	A śivalinga	A gaṇa.
	S.	A monkey	A saint in padmasana	A vyāla.
76	E.	A flower	A saint	A gaṇa
	W.	A fluted pillar having vyāla as its base.		
	N.	A tortoise	A Śivalinga	An old man with an umbrella
	S.	A Moon	A clown with a long plait.	A gaṇa dancing

1	2	3	4	5
77	E.	A fluted pillar having lion base.		
	W.	A devotee in padmāsana.	A gaṇa	A gaṇa blowing a conch.
	N.	A swan with a scroll.	A saint.	A vyāla
	S.	A Śivalinga	A god	A male playing on damaru.
78	E.	A flower	A nandi	A vyāla.
	W.	A conch on a pedestal.	A flower	A tree.
	N.	A scroll	A Śivalinga	A tree
	S.	A chakra on a pedestal.	A flower in a square	A vyāla.
79	E.	A flower	A saint in padmāsana	A vyāla
	W.	A flower	A nandi	A tree
	N.	A swan with a scroll	A śivalinga on a pitha.	A saint in āsana.
	S.	A saint in asana.	A saint	Hanuman.
80	E.	A Śivalinga	A flower	A gaṇa blowing a conch.
	W.	A Śivalinga	A moon	A vyāla.
	N.	An ācharya	A flower	A vyāla
	S.	A Nand	A saint seated in āsana.	A vyāla.
81	E.	A flower	A Śivalinga	A vyāla.
	W.	A male with long plait, playing on castanets.	A saint in āsana.	An apsara.
	N.	A scroll	A kinnara	A tree
	S.	A Nandi	A swan	A tree
82	E.	A knot made of two creepers.	A saint in āsana.	A gaṇa dancing
	W.	A saint in full coat.	A flower	A tree
	N.	A conch on a pedestal.	A gaṇa holding a lotus.	A vase and folia[illegible]
	S.	A Śivalinga	A saint	A vyāla.
83	E.	A conch on a pitha.	A tortoise	A vyāla
	W.	Two squares	Concentric circles	A vyāla.
	N.	Vaishṇava symbol	Concentric circles	A tree
	S.	A flower	A śivalinga	A leaf over a kalaśa.

1	2	3	4	5
84	E.	A swan with a scroll	A saint singing and playing on castanets.	A nandi
	W.	A saint on a fish	A tortoise	A gaṇa holding a snake.
	N.	Concentric circles.	A flower in a square.	A vyāla.
	S.	A flower	A Śivalinga	A leaf over a tree.
85	E.	A gaṇa on a boat	A gaṇa in dancing pose.	A vyāla.
	W.	A design of four creepers.	A saint in padmāsana.	A vyāla
	N.	A flower	Agaṇa	A gaṇa holding a snake.
	S.	A saint on a fish	A clown	A male playing on castanets.
86	E.	A monkey playing with a snake.	A Śivalinga	A shepherd
	W.	A flower	A male playing on a shallow drum.	A clown
	N.	A tortoise	A nandi	A gaṇa blowing a conch.
	S.	A flower	A gaṇa holding a lotus bud.	A vyāla.
87	E.	A flower	A man standing with a bowl wearing a loose pyjama.	A shepherd.
	W.	A Śivalinga	A flower	A tree
	N.	A moon	A devotee	A vyāla
	S.	A moon	A gaṇa blowing a horn.	An ācharya in asana.
88	East.	A moon	A gaṇa holding a lamp.	A vyāla.
	W.	A fluted pillar having vyāla base.		
	N.	A moon	A clown	A gaṇa blowing a conch.
	S.	A flower	A saint on a fish	A garuḍa in ajñali hasta.

1	2	3	4	5
89	E.	A fluted pillar having a Vyāla base.		
	W.	A flower	A saint on a fish	A vyāla.
	N.	A fluted pillar having a vyāla base.		
	S.	A lady kept hand on a sword point.	A devotee hands in añjali.	A gaṇa blowing a conch.
90	E.	A saint	Chakra	A gaṇa
	W.	Yoganarasimha.	Old man with an umbrella.	A gaṇa in dancing pose.
	N.	A fluted pillar having a vyāla base.		
	S.	A flower	Surya	A vyāla.
91	E.	A male playing on mridanga.	A clown	Two creepers twisted.
	W.	An old man with an umbrella.	A saint on a tiger	A vyāla.
	N.	A fluted pillar having a vyāla base.		
	S.	A female dancer	An old man with a bowl.	A swan with a scroll.
92	E.	Bālakrishṇa holding a snake.	A tortoise	A lady chowry bearer.
	W.	A swan with scroll	A vyāla	A vyāla.
	N.	A fluted pillar having a vyāla base.		
	S.	A Śivalinga	A moon	A gaṇa dancing holding a snake.
93	E.	A god with a lotus bud	Krishṇa as Kāliya mardan.	A male dancing with chowries.
	W.	A Śivalinga.	An āchārya with heavy jatas.	A clown
	N.	A fluted pillar having a vyāla base.		
	S.	An āchārya in padmāsana.	An ornamental conch.	A vyāla.
94	E.	A saing holding kamandalu and rosery.	A swan with a scroll.	A makara-vyāla.
	W.	A devotee playing on castanets.	A devotee in padmāsana.	A vyāla.
	N.	A vyāla ramping over a makara and warrior riding over it.		
	S.	A Śivalinga	A nandi	A simhalalāta design.

1	2	3	4	5
95	E.	A peacock with scroll.	A scroll in a circle.	A gana in dancing pose.
	W.	A flower	A Nandi	A lady dancer.
	N.	A vyāla ramping over a makara.		
	S.	A saing flying in the sky.	Yama on bull playing a vina.	A vyāla.
	N.B.	On the capital a male is shown in asana lifted up his body on a danda.		
96	E.	A vase and foliage.	A saint in asana.	A male playing on a shallow drum
	W.	A decorated Śivalinga, on a piṭha.	A nandi lying	A vyāla.
	N.	A fluted pillar having a vyāla base.		
	S.	A flower	A creeper	A gaṇa blowing a conch.
97	E.	A saint with a tambura.	A male playing on a shallow drum.	A gaṇa blowing a conch.
	W.	A saint	A saint in padmāsana.	A vyāla.
	N.	A fluted pillar having a vyāla base.		Hanuman
	S.	A flower x	A saint in mdditation.	
98	E.	A Śivalinga under a nagahood	A Nandi	A gaṇa playing a snake.
	W.	Kōdandarāma	A swan with a scroll	A lady saint
	N.	A fluted pillar having lion base.		
	S.	A saint in āsana.	Ganeśa	A male playing on a shallow drum.
99	E.	A flower	A saint on a fish	A male playing on a shallow drum
	W.	A swan with a scroll	Krishṇa as Kāliya-mardana.	A nandi
	N.	A fluted pillar having a vyāla base.		
	S.	A scroll in a circle.	A saint in padmāsana	Plain
100	E.	A gana standing	Veerabhadra	A vyāla.
	W.	A fluted pillar having lion base.		
	N.	A fluted pillar having lion base.		
	S.	An old man with stick.	A scroll in a square	A male holding two chouries.

1	2	3	4	5
		(H) NATYA MANDAPA		
1	E.	A fluted pillar having lion base.		
	W.	Plain	Plain	Plain
	N.	A Sun	A flower	A tree
	S.	A flower	A swan and scroll	A vase and foliage.
2	E.	A flower	A swan and scroll	A gana with a sword.
	W.	A Śivalinga	A makara vyāla	A tree motif.
	N.	A flower	A śivalinga	A vyāla.
	S.	A Nandi	A saint on a fish	A lady holding a creeper.
3	E.	A Nandi	A peacock holding a scroll	Three clowns.
	W.	A flower	A Śivalinga	A vyāla.
	N.	A devotee dancing	A saing in padmāsana.	A tree.
	S.	A moon	A flower	A vase and foliage.
4.	E.	A flower	A vyāla	A kalaśa and a coconut on a pedestal.
	W.	A moon	A conch	A vyāla.
	N.	A Śivalinga	A flower	A vyāla.
	S.	An owl	An ornamental chakra on a piṭha.	A vyāla.
5		A pillar wider at the base and narrow at the top decorated on all sides with pilasters having kumbha-base.		
6		Same as above.		
7	E.	A Swan	A śivalinga	A nandi
	W.	A flower	A śivalinga	A vyāla.
	N.	A flower	A nandi	A tree
	S.	A parrot	A kinnara	A vyāla.
8	E.	A circle	A Śivalinga	A caparisoned vyāla.
	W.	A tree motif	A flower	A vyāla
	N.	A Śivalinga	Bull	A god with a sword.
	S.	Concentric circles.	Durga seated	A circular design.

1	2	3	4	5
9	E.	A flower	A saint in āsana	A gaṇa holding gada.
	W.	A swan	Hanuman	A vyāla
	N.	A bull	Krishṇa as Kāliya mardana.	A vyāla
	S.	A flower	A gaṇa holding a snake.	A gaṇa holding a snake.
10	E.	A swan	A nandi	A tree
	W.	A pillar having a vyāla base.		
	N.	A flower	A Śivalinga	A vyāla.
	S.	A flower	A Śivalinga	A tree
11	E.	A fluted pillar having a vyāla vase.		
	W.	A flower	A Śivalinga	A vyāla
	N.	A flower	A nandi	A scroll arranged in a leaf.
	S.	A fluted pillar having a vyāla base.		
12.	The main pillar having pilaster carvings, its south-east corner projected with two faces each with ramping vyālas on asuras who are held with sword and shields.			
13	E.	A kinnara	A flower	A vyāla.
	W.	Plain	Plain	Plain
	N.	A flower inside a rope design.	Kāliyamardana	Hanmuan.
	S.	A Śivalinga inside simhalalāta frame.	A flower	A monkey
14	E.	A knot made of the scrolls.	A saint	A vyāla.
	W.	A swan	Kāliyamardana	A dwārapāla.
	N.	A flower	A saint in āsana	A gaṇa with a danda.
	S.	A flower	A saint in āsana	A kanya holding a creeper.
15	E.	A swan	A Śivalinga inside simhalalāta frame.	A lady holding a tambura.
	W.	North-western corner of the pillar extended its faces carved with two musicians, one playing on mṛidanga and the other on cymbals.		
	N.			
	S.	A flower	A flower	A lady choury bearer.

N.B. The projected end of the pillar is carved with the celestial dancer Rambha.

1	2	3	4	5
16	E.	A Śivalinga	Ganeśa	A vyāla.
	W.	A saint in padmāsana	An āchārya in āsana	A gaṇa holding a sword and shield.
	N.	Dattatreya having three heads, four hands playing on cymbals.		
	S.	A flower	Hanuman	A gaṇa holding a sword and shield.
17	E.	A devotee in meditation.	A veerasaiva approaching a Nandi	A potter making pots.
	W.	A male playing a damaru.	A Veerasaiva commiting sacrifice.	An āchārya seated.
	N.	Śiva as Nataraja.		
	S.	A devotee in padmāsana.	A lady playing on tambura.	A vyāla.
18	A corner pillar having its north eastern corner projected which is having three faces, i.e., the frontal, and sides carved with a Ganga standing on makara, flanked by two ladies one on each side holding a choury and lotus buds. While on the western and southern faces of the main pillar are carved with pilasters.			
19	E.	A monkey	A saint with heavy turban.	A vyāla.
	W.	A moon	A swan	A vyāla.
	N.	A flower	A nandi	A devotee in meditation.
	S.	A flower	A knot made of two scrolls.	A scroll arranged in a leaf.
20	E.	A Śivalinga	A saint	A vyāla.
	W.	A saint flying in the sky.	An āchārya in āsana.	A god standing with a gada.
	N.	A Nandi	An āchārya in āsana.	A devotee with raised hands.
	S.	A swan	A vyāla	A vyāla.
21		A corner pillar having three fluted pillars having lion base.		
	E.	A pilaster with pañjara śikhara, and a kumbha base.		
	W.	A flower in a circle.	A flower in a square	A scroll design
	N.	A fluted pillar having a lion base.		
	S.	A fluted pillar having a lion base.		

1	2	3	4	5
22	E.	A saint on a fish	Kāliyamardana	A vyāla.
	W.	A fluted pillar having a lion base.		
	N.	A saint	A monkey with its child.	A gaṇa standing
	S.	A fluted pillar having a lion base.		
23	E.	A vyāla ramping over a makara having rider.		
	W.	A nandi	A flower	A peacock
	N.	A flower	A swan holding a scroll	A vyāla.
	S.	A Śivalinga	A saint	A gaṇa holding a snake.
24	Decorated with a series of miniature shrines with Śivalingas and chaitya windows.			
25	E.	A flower	Hanuman	A saint
	W.	A saint	A śivalinga	A swan
	N.	A Nandi	A devotee in padmāsana	Vyāla.
	S.	A conch on a pitha	A Kinnara	A vyāla.
26	E.	A flower	A saint in āsana	A gaṇa blowing a conch.
	W.	A Nandi	An ācharya	A vyāla
	N.	A male dancer	Ganeśa	A gaṇa holding a snake.
	S.	A flower	A Śivalinga	A tree
27	E.	A swan with a scroll.	A saint dancing with a stick.	A gaṇa holding a snake.
	W.	A Rājarishi standing holding a tambura.		
	N.	A Kinnara	A peacock	A vyāla.
	S.	A flower	A nandi	A devotee in añjali hasta.
28	E.	A god may be a Dikpala playing on Sannayyee or Sahnai		
	W.	A flower	A śivalinga	A saing in āsana, on a tiger.
	N.	A flower	A nandi	A gaṇa holding a lotus bud.
	S.	A gaṇa holding two lotus buds.	A nandi	A vyāla.

1	2	3	4	5
29	E.	A nandi	A lady with a flute	A gana standing
	W.	A saint in padmasana.	A god in lalitāsana.	A duck
	N.	A saint	Balakrishna	A male playing on a shallow drum.
	S.	A flower	Hanuman	A vyāla.
30	E.	A knot made of two scrolls.	An elephant worshipping a Linga.	A vyāla seated.
	W.	A Śivalinga	A nandi	A vyāla.
	N.	A flower	A śivalinga on the coils of a snake.	A tree.
	S.	A flower	A Śivalinga	A scroll
31		A pillar wider at the base, narrow at the top decorated with temple models and chaitya-window motifs on all the sides.		
~~32~~	~~E~~	~~A xxxyxlxxxx~~		
32	E.	A flower	A flower	A female choury bearer.
	W.	A vyāla ramping over a makara, below from its mouth Hanuman is coming out.		
	N.	A saint in padmāsana.	A flower	A vyāla.
	S.	A flower	A scroll	A vyāla.
33	E.	A vyāla ramping over a makara with a rider holding a khadga.		
	W	A flower	A Śivalinga on pītha	A scroll arranged into a tree form
	N.	A swan	A flower	A vyāla.
	S.	A flower	A saint in long coat	A vase and foliage.
34		A pillar carved with temple models and chaitya windows on all sides.		
35	E.	A moon	A conch on a pedestal	A vyāla.
	W.	A flower	A Śivalinga	A vase and foliage.
	N.	A flower	A Nandi	A tree.
	S.	A flower	A chakra on a pītha	A leaf and two trees.

1	2	3	4	5
36	E.	A flower	A saint in āsana	A gaṇa holding sword.
	W.	A swan	A male dancing with castanet.	A gaṇa blowing a conch.
	N.	A makara vyāla	A saint in yogāsana.	A male dancer
	S.	A caparisoned bull.	A saint blowing a horn.	A gaṇa holding knife.
37	E.	A saint in āsana.	A nandi	A saint with dhoti.
	W.	A god with two hands holding a Tambura or veena.		
	N.	A knot made of two scrolls.	A saint in āsana.	A vyāla.
	S.	A peacock in a circle.	A Śivalinga	A gaṇa dancing holding a snake.
38	E.	Projected face carved, with Tambura with horse face holding a veena.		
	W.	A flower in a Circle.	A saint in āsana.	An āchārya playing on tambura.
	N.	A saint flying in a sky.	A kinnara	A gaṇa with pot belly.
	S.	A Nandi	A saint seated, hands in mudras.	A gaṇa with sword and shield.
39	E.	A swan in a Circle.	A saint	A vyāla
	W.	A flower	An āchārya in padmasana.	A vyāla.
	N.	A moon	A god with gada	A gaṇa blowing horn.
	S.	A deer	A swan	A gaṇa holding a snake.
40	E.	A flower	A flower	A vyāla
	W.	A flower	A flower	A vyāla
	N.	A Śivalinga on a piṭha	A swan holding a scroll.	A gana dancing with snake.
	S.	A Śivalinga	A nandi	A vyāla
41		A Pillar carved with series of temple models and Chaitya windows.		
42	E.	A swan	A saint in padmāsana	A garuda in añjali hasta.
	W.	A vyāla ramping over a makara which is having a rider.		
	N.	A flower	An antelope	A scroll
	S.	A parrot	A nandi	A vyāla

1	2	3	4	5
43	E.	A fluted pillar having a lion base.		
	W.	A Śivalinga	A saint in āsana	A veerasaiva wounded holding a Śivalinga
	N.	A flower	ANandi	A vyāla
	S.	Plain	Plain	Plain
44.	E.	A pilaster having a kalaśa below, vyala in the centre and pañjara-śikhara on top.		
	W.	-do- -do-	-do- -do-	-do- -do-
	N.	A vyāla ramping an Asura holding a sword.		
	S.	A bull is carved.		
45	E.	A Śivalinga	A flower	A cow milking over a linga.
	W.	A flower	A makara-vyāla	A pot and foliage
	N.	A deer	A Śivalinga	A vyāla.
	S.	A moon	A nandi	A gaṇa blowing a horn.
46	E.	A scroll	Ganeśa	A tree
	W.	A moon	A flower	A leaf design.
	N.	A Śivalinga	A gaṇa carrying a basket	A vyāla
	S.	A rope design in a square.	A flower	A dwārapala.
47	E.	A flower	A swan	Nandiśvara playing on mridanga.
	W.	It is a corner pillar in north-east corner having south-west corner projected which is again having three faces. The front and sides, the former is carved with Śiva as Natarāja and on sides Vishṇu playing on a drum and Brahma playing on cymbals.		
	N.	A knot arranged in of two scrolls.	A makara in a circle.	Saraswati.
	S.			
48	E.	A vaishṇavācharya	A gaṇa wearing a snake on his shoulder.	A gaṇa holding a sword and shield.
	W.	A Śivalinga	A scroll in a square	A vyala.
	N.	A flower	A swan with a scroll	A saint in long coat.
	S.	Sadāśiva having five faces, playing on mridanga.		

1	2	3	4	5
49	E.	A saint in a āsana.	A deer	A shepherd.
	W.	A flower	A saint with tambura	A gaṇa is meditation.
	N.	A scroll	A swan holding a scroll.	A gaṇa holding snake
	S.	A figure of Nandiswara playing on mṛidanga.		
50		A corner pillar in the north-west corner, its south-eastern end is projected which is having three faces i.e., the front and sides, which are carved with a God playing on a drum, and on the sides, Bhringi with three legs dancing and Siva as Bhikshātanamūrthi are elegantly carved.		
	N.	A deer	A sanit flying in the sky.	A lady holding a ladle
	W.	A pilaster, having a kumbha base, a śivalinga in the middle and on the top a pañjara-śikhara.		
51	E.	A saint	A royal devotee	A devotee
	W.	Bālakrishṇa	A parrot	A female dancer.
	N.	A vyāla	A peacock	A male playing on cymbals.
	S.	Kāliyamardana	A sun flower	An elephant.
52	E.	A flower	A saint in padmāsana	A vyāla.
	W.	Hanuman	A saint in padmāsana	A gaṇa holding a snake.
	N.	A design made of two snakes.	A saint in āsana.	A male choury bearer.
	S.	A Sivalinga	A nandi	A devotee in ajñali hands.
53	E.	A pilaster with a pañjara-śikhara with a pot and foliage base.		
	W.	A flower	A scroll design	A tree motif
	N.	A flower	A flower	A tree
	S.	A pilaster having a pañjara-śikhara.		
54.	E.	A nandi	A god flying in the sky.	Kodandarama.
	W.	A fluted pillar having a lion base.		
	N.	A fluted pillar having a lion base.		
	S.	A Śivalinga	A swan with a scroll	A god seated in padmāsana.

1	2	3	4	5
55	E.	A fluted pillar having a lion base.		xxxxxxxxx
	W.	A Sivalinga	A swan with scroll	A vyala
	N.	A flower	A saint in asana	A scroll design
	S.	A nandi	A flower	A vyāla.
56	E.	A flower	A flower	A vyāla.
	W.	A flower	An ornamental chakra	A leaf design
	N.	A flower	A sivalinga	A vyāla
	S.	A rope design around a flower.	A Sivalinga	A xxxxx tree motif.
57	E.	Plain	A saint in full coat	A leaf design
	W.	,,	A makara-vyāla in a Circle.	A vyāla.
	xxxxxxxx			
	N.	,,	A flower	Two scrolls made into a tree design.
	S.	,,	A flower	A tree
58	E.	A flower	A rope design around a dot.	A vyāla.
	W.	A flower	A sivalinga	A scroll design
	N.	A moon	A swan	A vyāla.
	S.	A flower	A flower	A vyāla.
59		A pillar carved with various design including chaitya-window.		
60	E.	A pillar carved with various designs and temple models and chaitya-windows.		
61	E.	A flower	A flower	A leaf
	W.	A flower	A Sivalinga	A leaf.
	N.	A chakra on a pedestal.	A nandi	A tree
	S.	S flower	A flower	A vyāla
62	E.	A flower	A flower	A tree
	W.	A flower	A flower	A leaf design
	N.	A flower	A flower	A vyāla
	S.	A flower	Two parrots	A leaf over a pitha.
63	E.	A flower	A sivalinga on a pitha	A vyāla.
	W.	A flower	A flower	A vyāla.
	N.	A flower	A flower	A leaf motif
	S.	A flower	Aflower	A leaf motif.

1	2	3	4	5
64	E.	A flower	A flower	A tree
	W.	A fluted pillar	having a lion base.	
	N.	A flower	A saint flyiing in the sky.	A vyāla.
	S.	A flower	A saint in padmāsana	A vyāla.
65	E.	A fluted pillar	having a lion base.	
	W.	A Śivalinga on a pitha.	A peacock in a circle	A vyāla.
	N.	A fluted pillar	having a lion base.	
	S.	A flower in a Circle.	A saint with kamandalu	A gana holding a snake.
66	E.	A parrot	A flower	A monkey
	W.	A flower	A Śivalinga	A vyāla.
	N.	A fluted pillar	having a lion base.	
	S.	A moon	A swan	A treee with eight leaves.
67	E.	A flower	A swan	A vyāla.
	W.	A moon	A Śivalinga	A tree with five leaves.
	N.	A fluted pillar	having a lion base.	
	S.	A moon	A flower	A gana holding a knife.
68	E.	A flower	A Śivalinga	A vyāla.
	W.	A Śivalinga	A flower	A vyāla.
	N.	A fluted pillar	having a lion base.	
	S.	A nandi	A nandi	A saint in robes.
69	E.	A Sun	A nandi	A tree
	W.	A flower	A tree	A vyāla.
	N.	A flutted pillar	having a lion base.	
	S.	A flower in a square	A Śivalinga	A tree
70	E.	A Swan holding a scroll.	Kālīyamardana.	A vyāla
	W.	A fluted pillar	having a lion base.	
	N.	A fluted pillar	having a lion base.	
	S.	A saint in padmāsana.	A saint	A female choury bearer.

1	2	3	4	5
		(I) PAÑCHANG MANDAPA		
1	E.	A gandharva holding a gada.	Plain	A vyāla.
	W.	A Śivalinga	Plain	A creeper around a leaf.
	N.	A saint in padmāsana.	Plain	A gaṇa holding two lotus buds.
	S.	A kinnara	Plain	A gaṇa blowing a conch.
2.	E.	A caparisoned nandi.	Plain	Elephant.
	W.	Veerabhadra	,,	A cow and calf.
	N.	Śiva	,,	A vyāla.
	S.	Ganeśa	,,	A gaṇa blowing a horn.
3	E.	A creeper arranged in a circle.	Plain	A creeper and a tree.
	W.	A swan in a Circle.	,,	Veerahanuman
	N.	An āchārya seated on a piṭha.	,,	A vyāla.
	S.	A flower	,,	A knot made of two creeper.
4.	E.	A Kinnari	,,	A creeper design.
	W.	A makara	,,	A gaṇa wearing a snake.
	N.	An āchārya in āsana.	,,	A vyāla.
	S.	A swan.	,,	A vyāla.
5.	E.	A design made of two snakes.	,,	A vyāla.
	W.	A caparisoned nandi		A vase and
	N.	Kāliyamardana	,,	A female choury bearer.
	S.	A creeper in a Circle.	,,	A creeper around a leaf.

1	2	3	4	5
6	E.	A saing holding a tambura.	Plain	A male playing on a small drum.
	W.	A yoganarasimha.	,,	Veeahanuman.
	N.	Surya inside a Circle.	,,	Three clowns.
	S.	Nritya Ganeśa.	,,	A gana holding a snake.

(J) HOMA MANDAPA

1	2	3	4	5
1	E.	A flower	A Śivalinga	A creeper in leaf shape.
	W.	A moon	A moon	A tree in relief.
	N.	A vaishnava symbol.	A flower in a square.	Plain
	S.	A fluted pillar having lion base.		
2.	E.	Hanuman	A design of two snakes.	A tree.
	W.	A saint	A nude lady	A vyāla.
	N.	Plain	A moon	A trident.
	S.	A fluted pillar having a lion base.		
3.	E.	Plain	Plain	A tree in relief.
	W.	A saint in full coat.	A fish	A tree in relief.
	N.	A flower in a circle.	A pot with a spout.	A vyāla.
	S.	A vaisnava symbol.	A fish	A female dancer
4.	E.	Vaishnava Symbol.	Plain	A swan holding a creeper.
	W.	A flower in circle.	,,	Two vyāla a standing opposite.
	N.	A flower	,,	A vyāla.
	S.	Aflower	Nandi standing before a Śivalinga.	A saint.
5.	E.	Plain	Not clear	Plain
	W.	Plain	Plain	,,
	N.	Plain	Plain	,,
	S.	A creeper	A flower	,,

1	2	3	4	5
		(K) GANEŚA MAṆDAPA		
1.	E.	A gaṇa dancing with chouries.	A flower in a Circle.	A creeper around a leaf.
	W.	A flower in a Circle.	A dancer holding a basket.	A vyāla seated
	N.	A fluted pillar	having a lion base.	
	S.	A ṛishi	A Śivalinga	A saint on a fish.
2.	E.	A swan	A Śivalinga	A vyāla
	W.	A gaṇa dancing	A creeper design.	A gaṇa holding a snake.
	N.	A fluted pillar having a lion base.		
	S.	Plain	A Nandi	Plain

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LOCATION MAP
OF
LEPAKSHI
NIZAMABAD
WARANGAL
HYDERABAB
KHAMMAM
NALGONDA
RIVER GODAVARI
RAJAMANDRY
VISAKHAPATNAM
RIVER KRISHNA
MACHERLA
VIJAYAWADA
KURNOOL
ONGOLE
ANANTHAPUR
RIVER PENNAR
NELLORE
PENUKONDA
LEPAKSHI
HINDUPUR
TIRUPATHI
BANGALORE
MADRAS
RAIL
ROAD
ANDHRA PRADESH
BAY OF BENGAL

FIG I

PLAN OF VEERABHADRASWAMI TEMPLE
LĒPAKSHI
ANANTHAPUR DISTRICT, A.P.

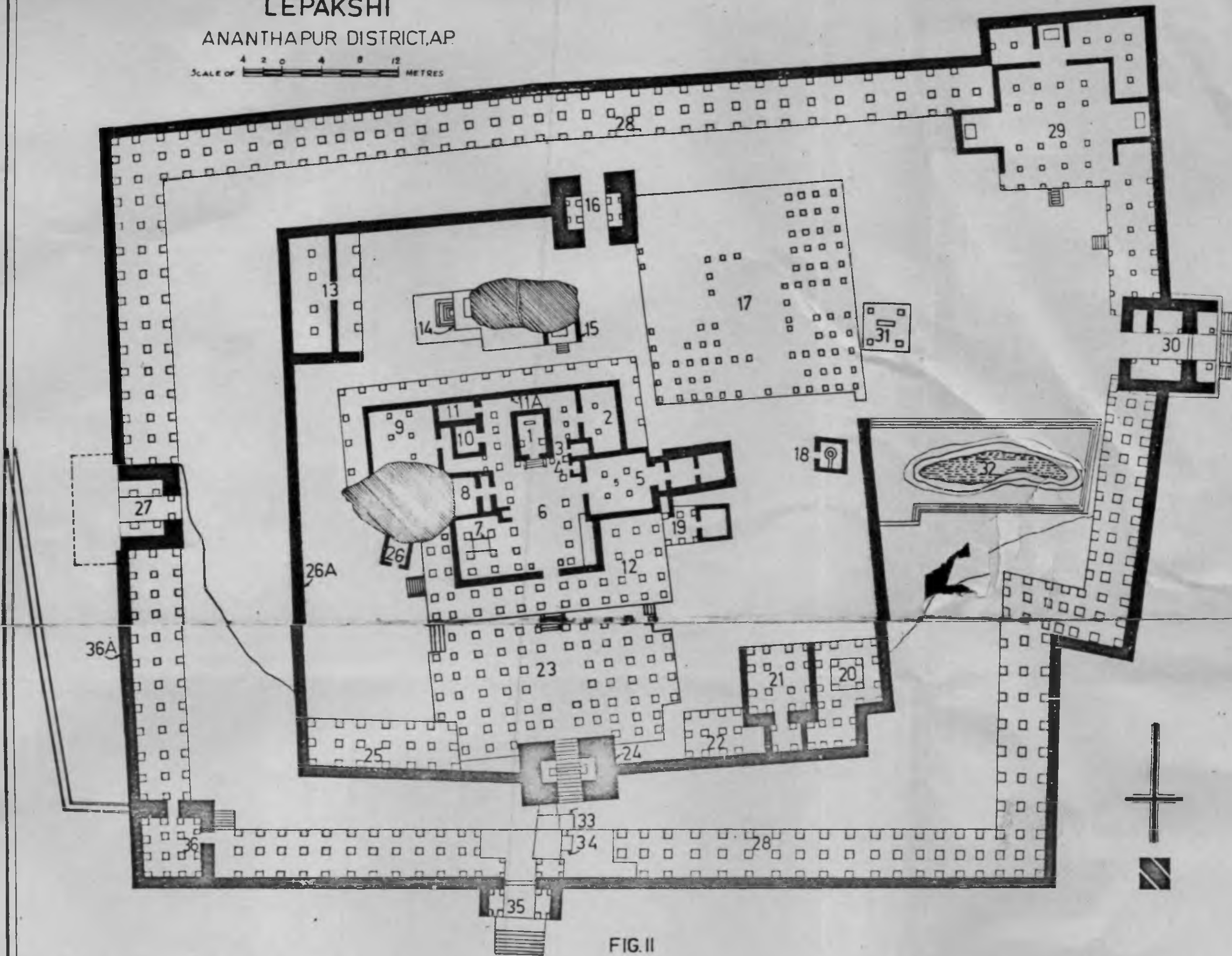
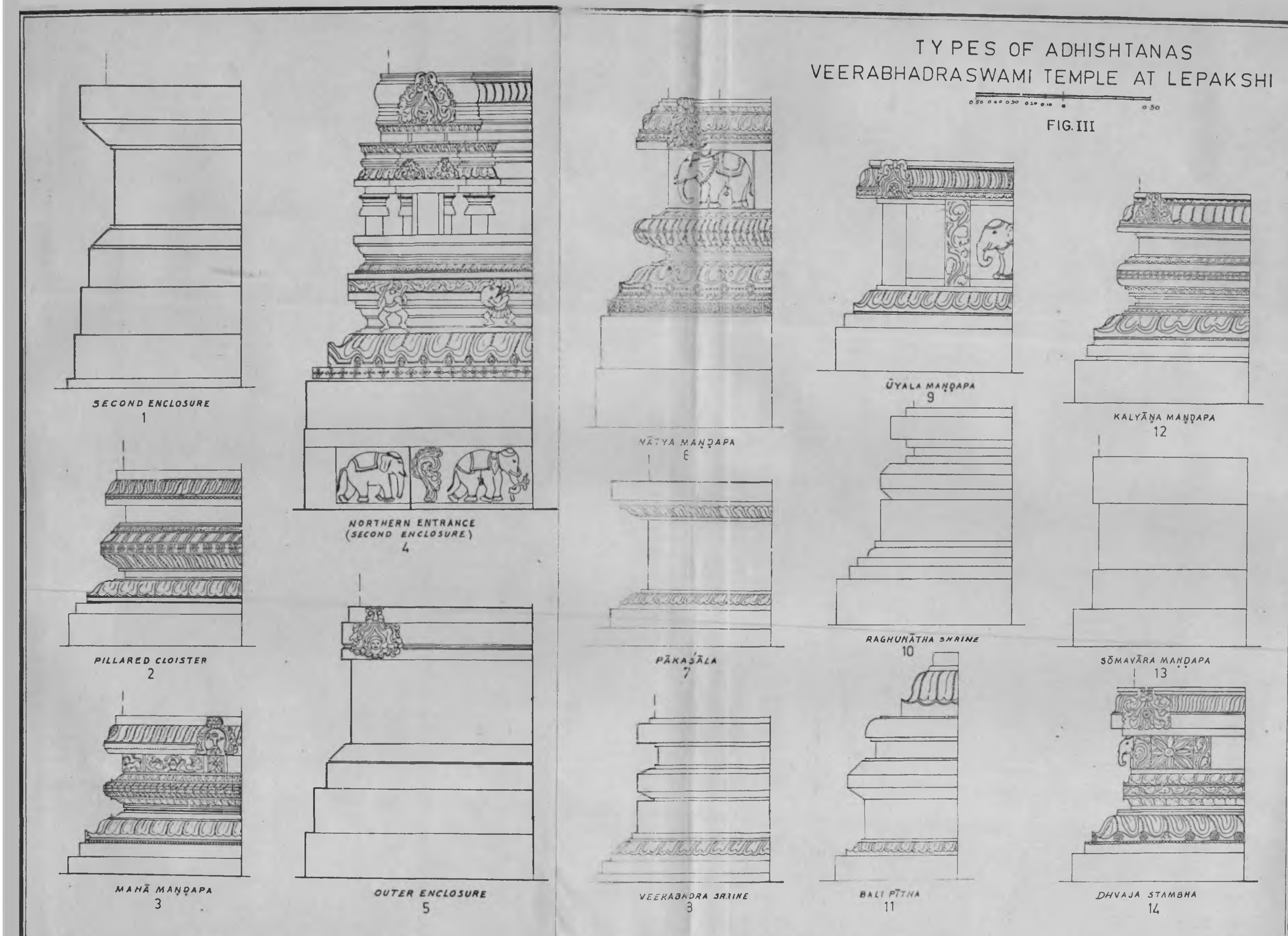


FIG. II

1 VEERABHADRA SHRINE
2 A RECTANGULAR CELL
3 BHADRAKĀLI SHRINE
4 HANUMĀLINGA SHRINE
5 RAGHUNĀTHA SHRINE
6 MAHĀMANḌAPA (INNER)
7 NAVAGRAHA PĪTHA
8 PAPANASĒSVARA SHRINE
9 SAYANĀGĀRA
10 PĀRVATI SHRINE
11 STORE ROOM
11A INNER ENCLOSURE WALL
12 MAHĀMANḌAPA (OUTER)
13 PĀKASĀLA
14 NĀGASIVA LINGA
15 GANĒSA MANḌAPA
16 SOUTHERN ENTRANCE (SECOND ENCLOSURE)
17 KALYĀNA MANḌAPA
18 FOUR PILLARED MANDAPA
19 ANJANĒYA SHRINE
20 NĀGA MANḌAPA
21 PANCHĀNGA MANḌAPA
22 HŌMA MANḌAPA
23 NĀTYA MANḌAPA
24 NORTHERN ENTRANCE (MIDDLE ENCLOSURE)
25 VĀHANA MANḌAPA
26 A BRICK SHRINE
26A MIDDLE PRĀKĀRA
27 EASTERN ENTRANCE (OUTER ENCLOSURE)
28 PILLARED CLOISTER
29 SŌMVĀRA MANḌAPA
30 WESTERN ENTRANCE (OUTER ENCLOSURE)
31 ŪYALA MANḌAPA
32 WATER CISTERN
33 DHVAJASTAMBHA
34 BALI PĪTHA
35 NORTHERN ENTRANCE (OUTER ENCLOSURE)
36 YĀGA MANḌAPA
36A OUTER ENCLOSURE



TYPES OF ADHISHTANAS
VEERABHADRASWAMI TEMPLE AT LEPAKSHI

FIG. III

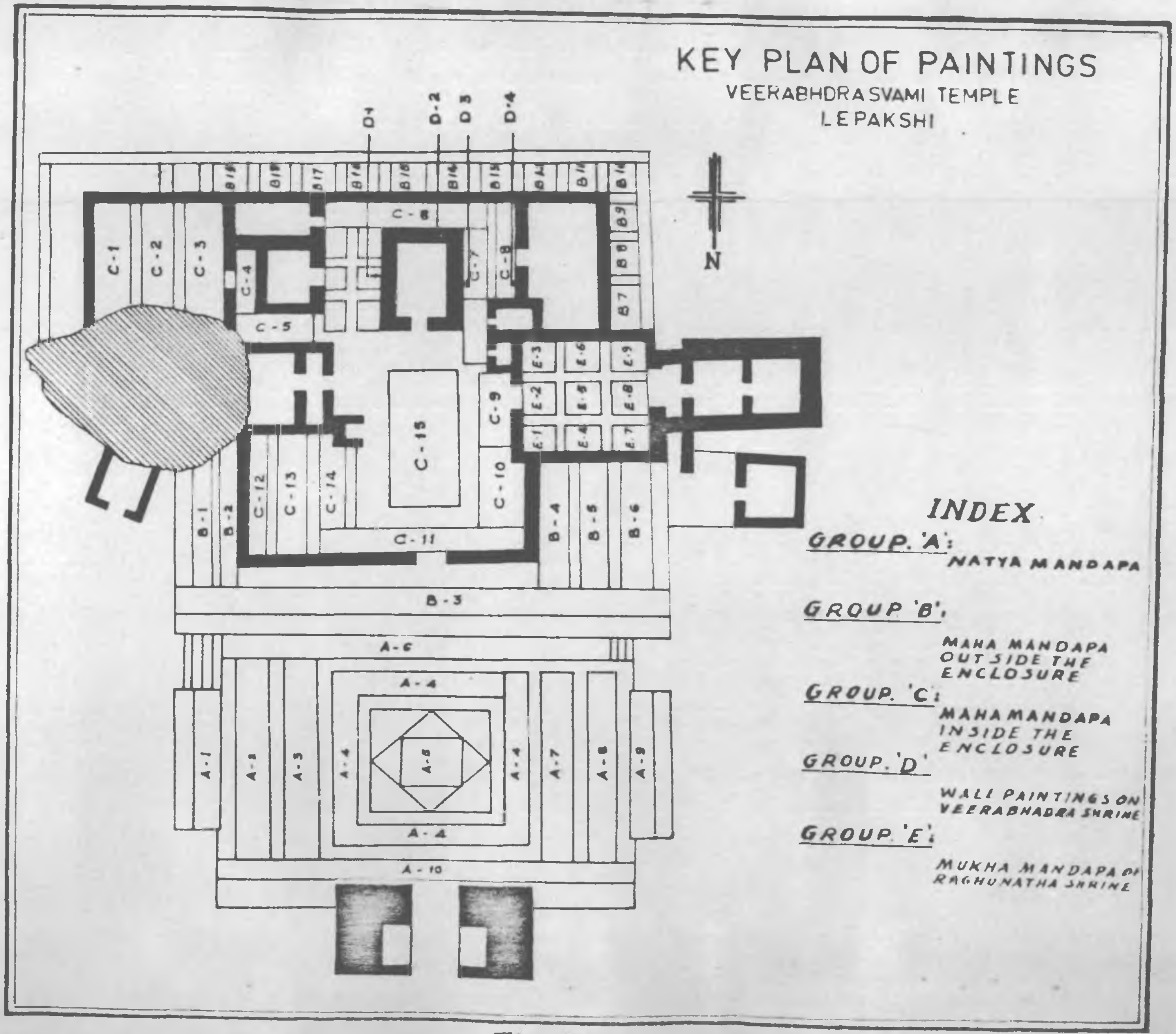

KEY PLAN OF PAINTINGS
VEERABHDRASVAMI TEMPLE
LEPAKSHI
N
INDEX
GROUP. 'A': NATYA MANDAPA
GROUP 'B', MAHA MANDAPA OUTSIDE THE ENCLOSURE
GROUP. 'C': MAHAMANDAPA INSIDE THE ENCLOSURE
GROUP. 'D' WALL PAINTINGS ON VEERABHADRA SHRINE
GROUP. 'E': MUKHA MANDAPA OF RAGHUNATHA SHRINE

FIG. IV

KEY PLAN OF SCULPTURED PILLARS
VEERABHADRASWAMI TEMPLE
LEPAKSHI

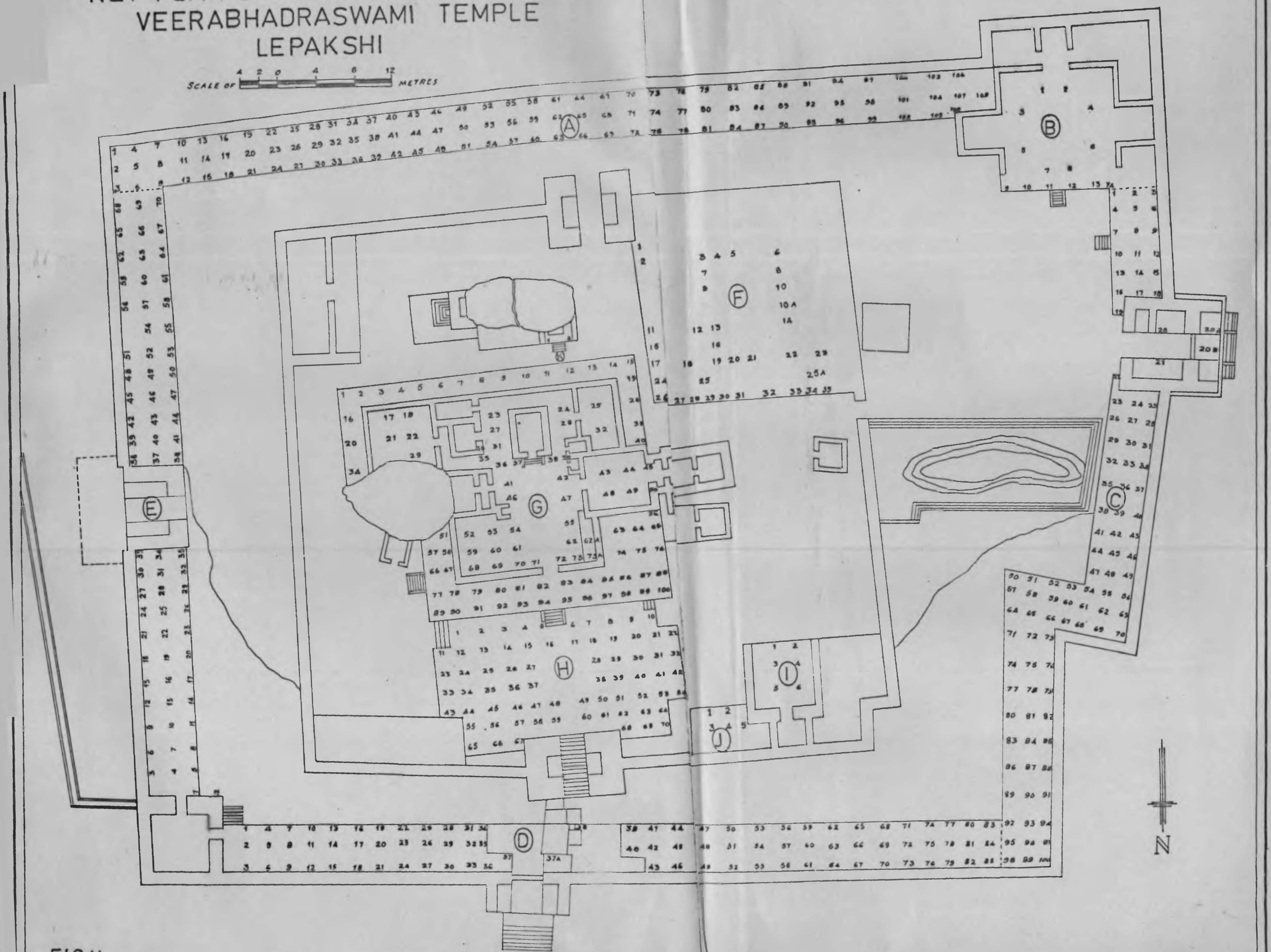


FIG.V

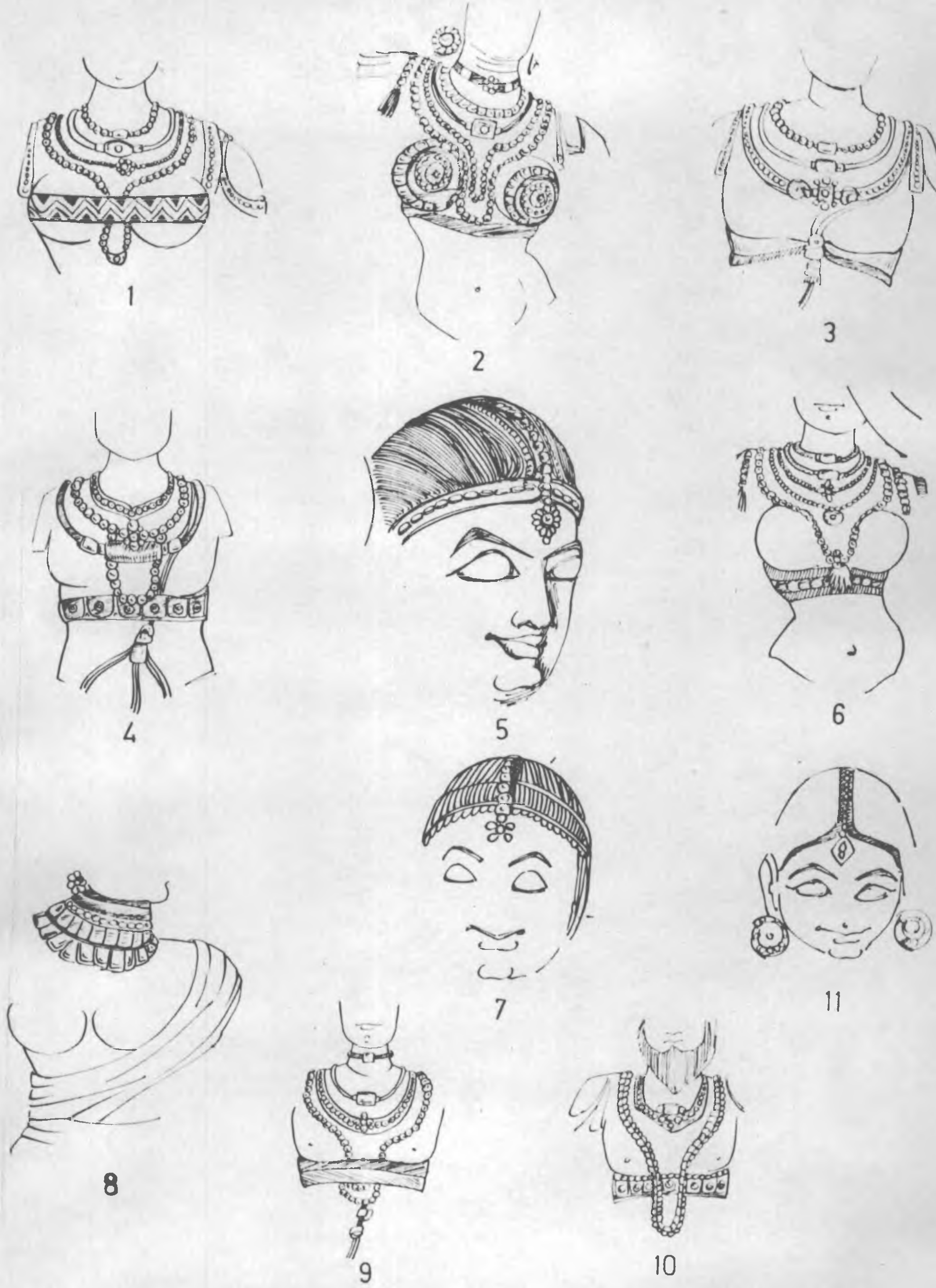


FIG.VI HEAD AND NECK ORNAMENTS.

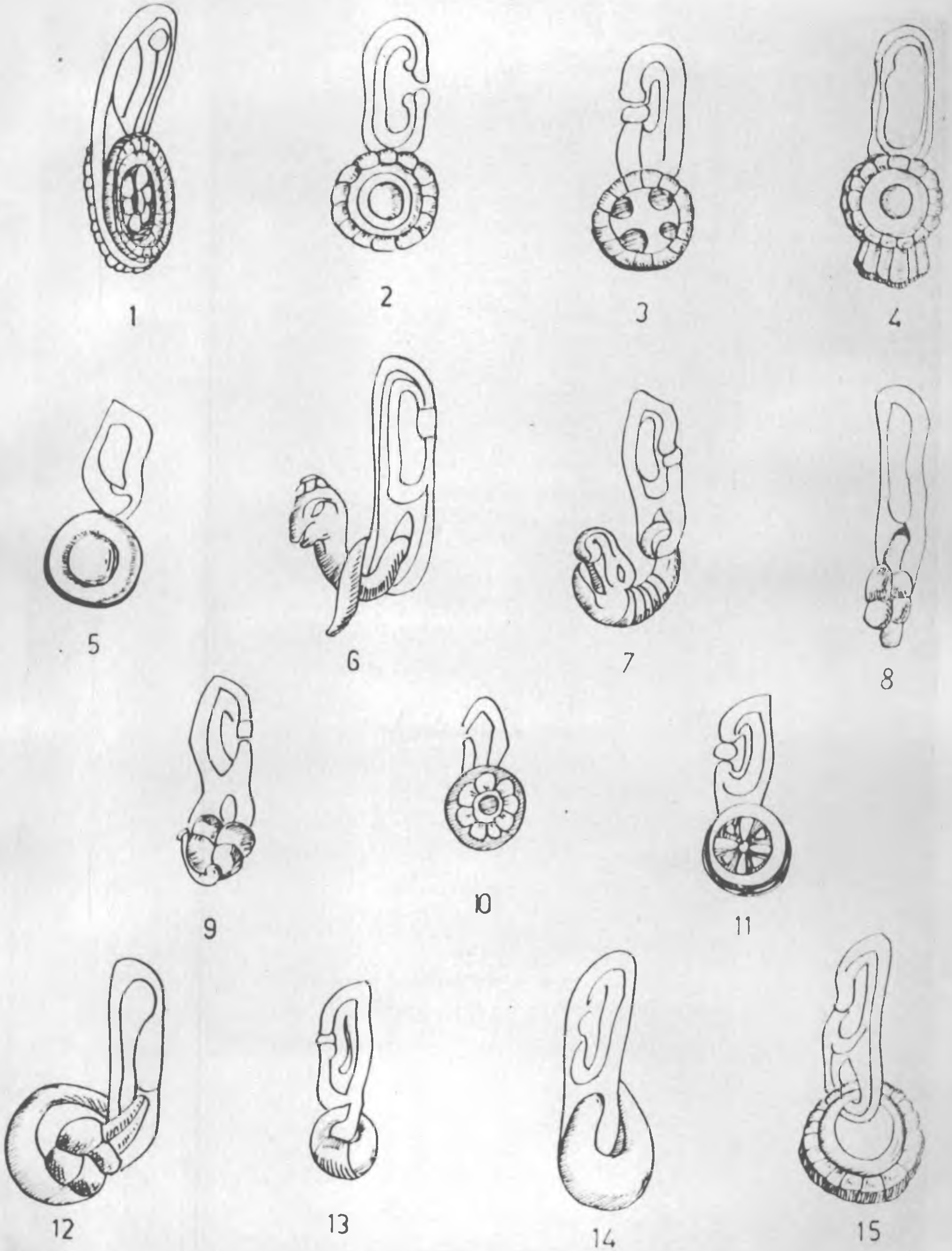


FIG VII EAR ORNAMENTS

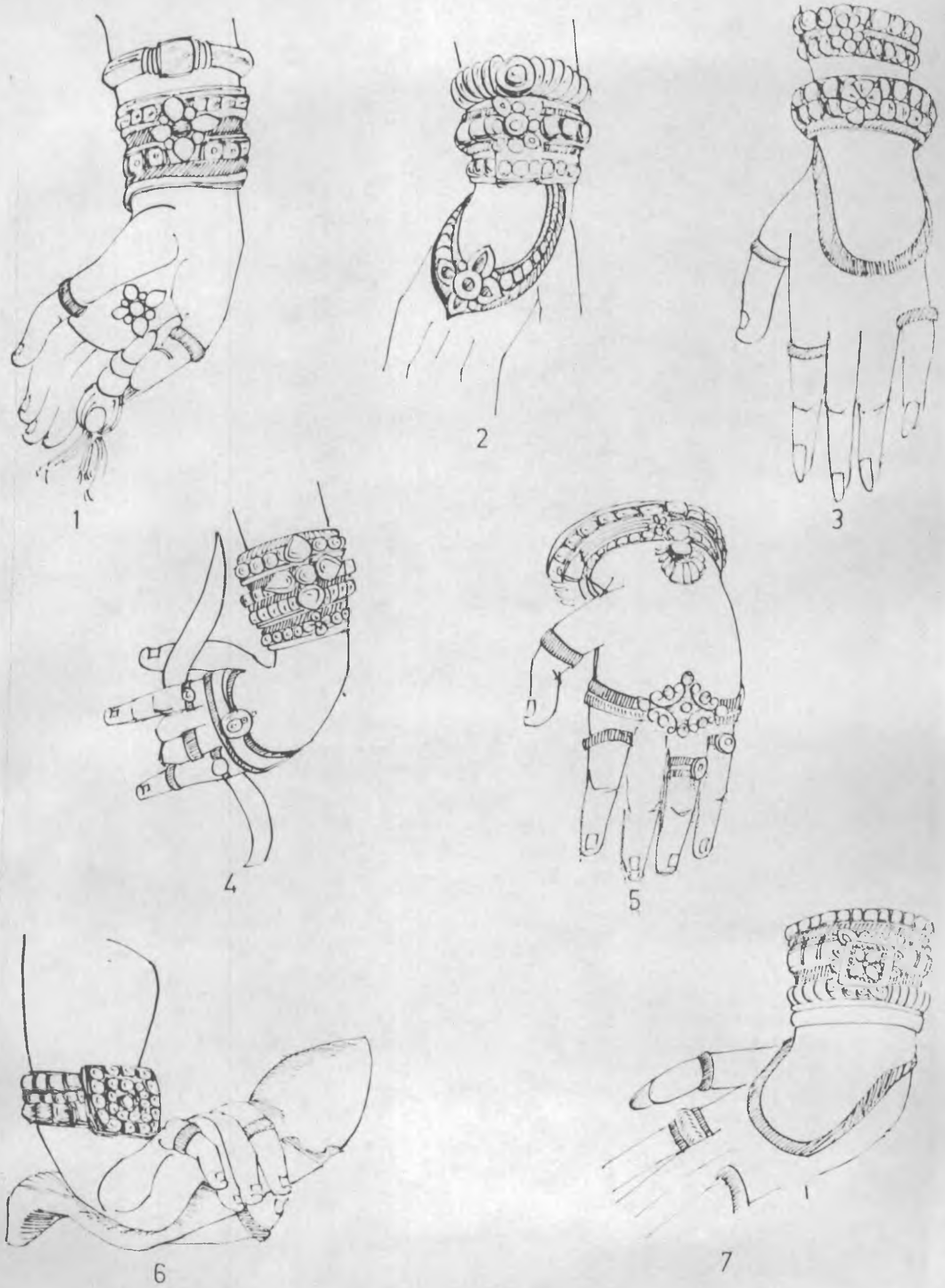


FIG.VIII WRISTLETS AND FINGER RINGS



FIG. IX COSTUMES GIRDLES AND SACRED THREADS

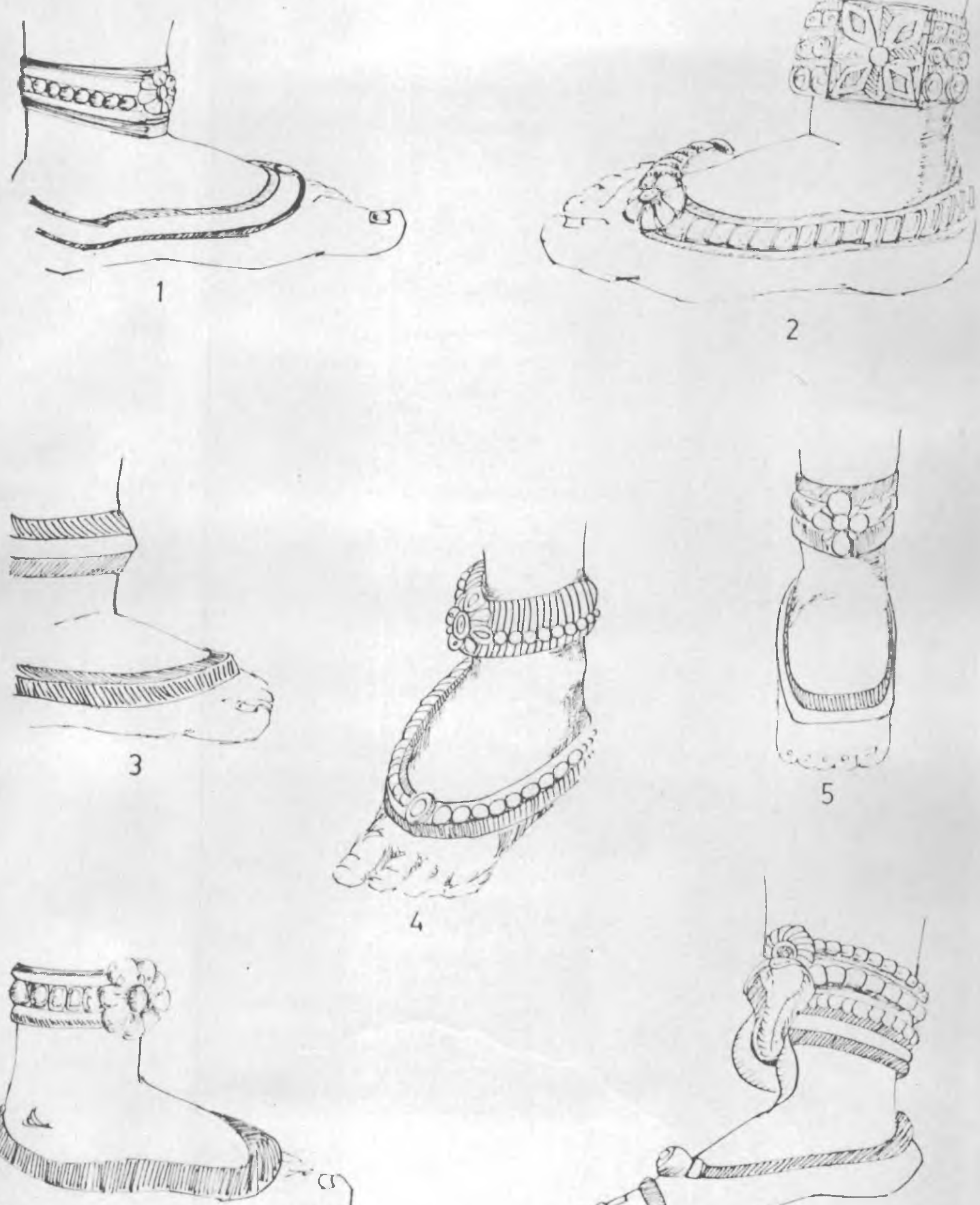


FIG.X ANKLETS AND TOE RINGS

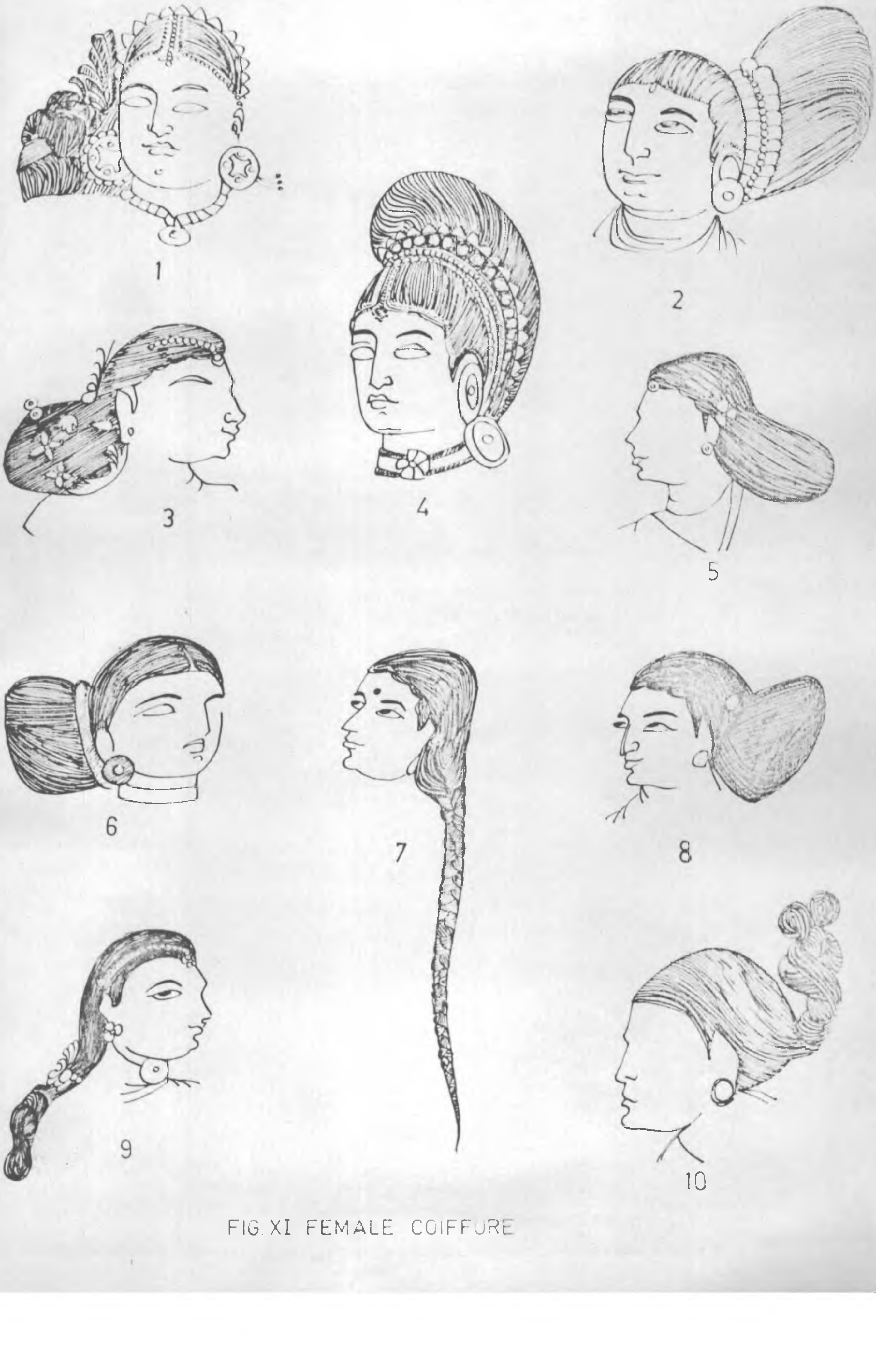


FIG. XI FEMALE COIFFURE



FIG. XII MALE HAIR STYLES



FIG. XIII MALE HEAD DRESSES

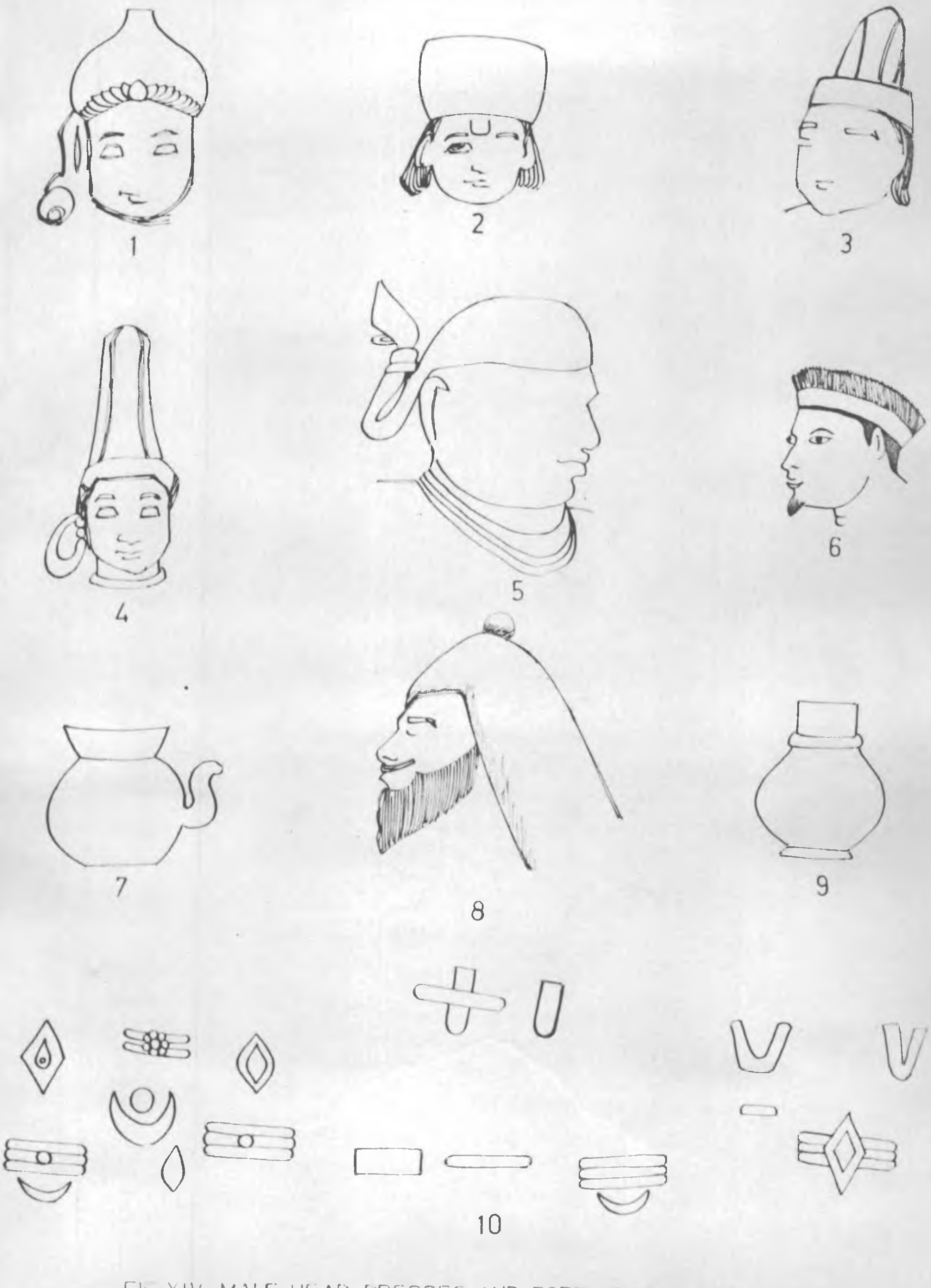


FIG XIV MALE HEAD DRESSES AND FORE-HEAD DECORATIONS

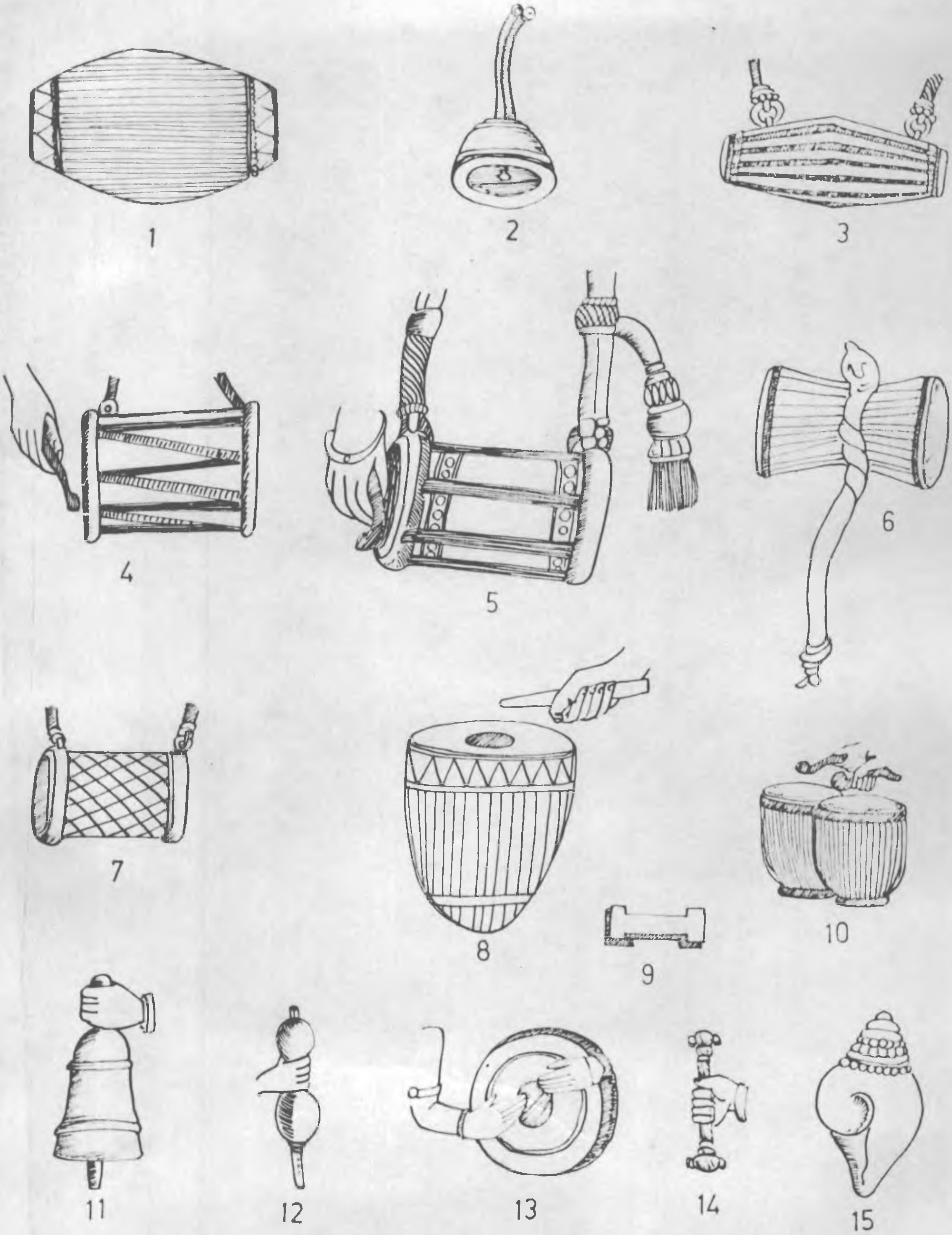


FIG.XV MUSICAL INSTRUMENTS



FIG. XVI MUSICAL INSTRUMENTS AND CAPARISONED BULL.

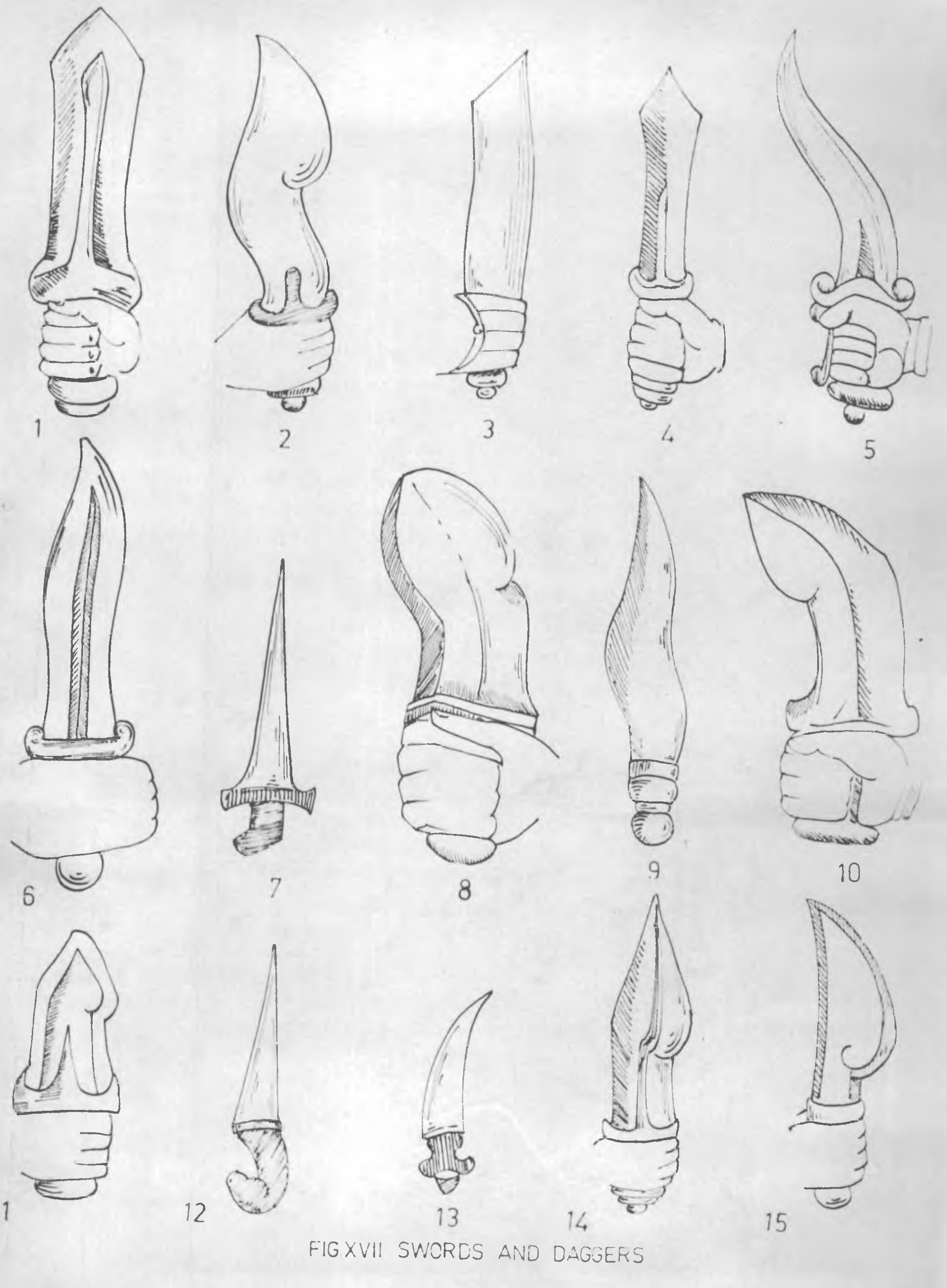


FIG XVII SWORDS AND DAGGERS

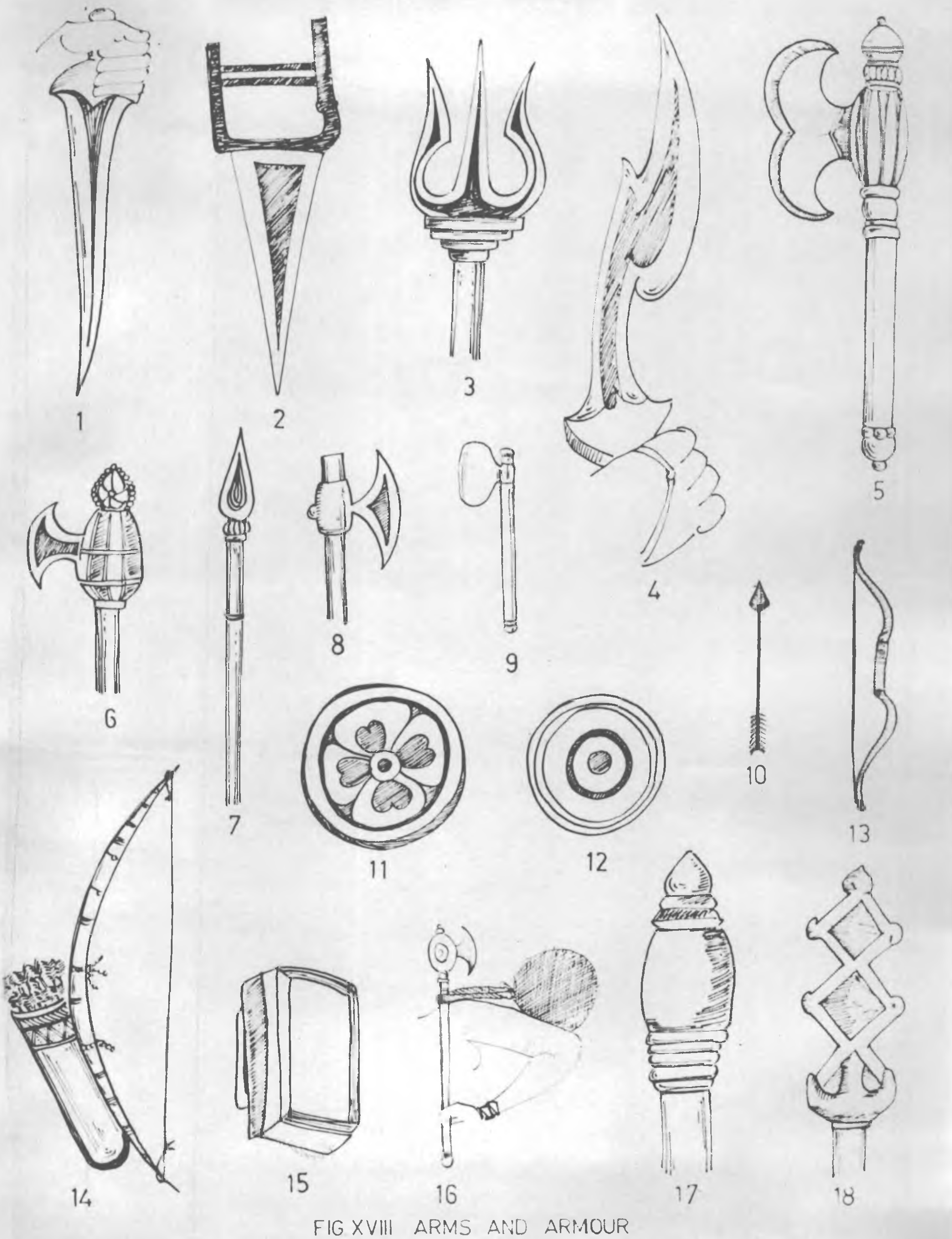


FIG XVIII ARMS AND ARMOUR

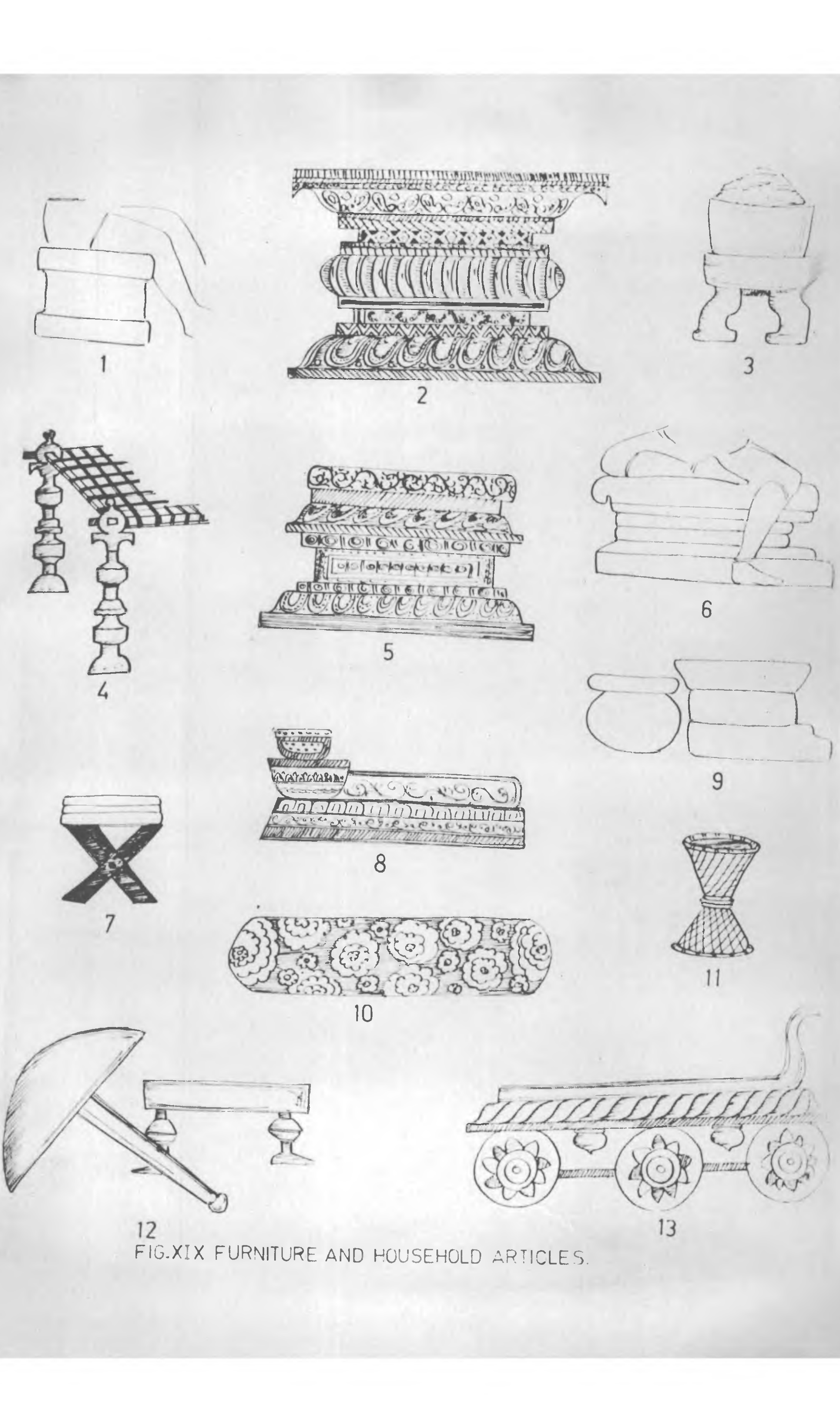


FIG.XIX FURNITURE AND HOUSEHOLD ARTICLES.

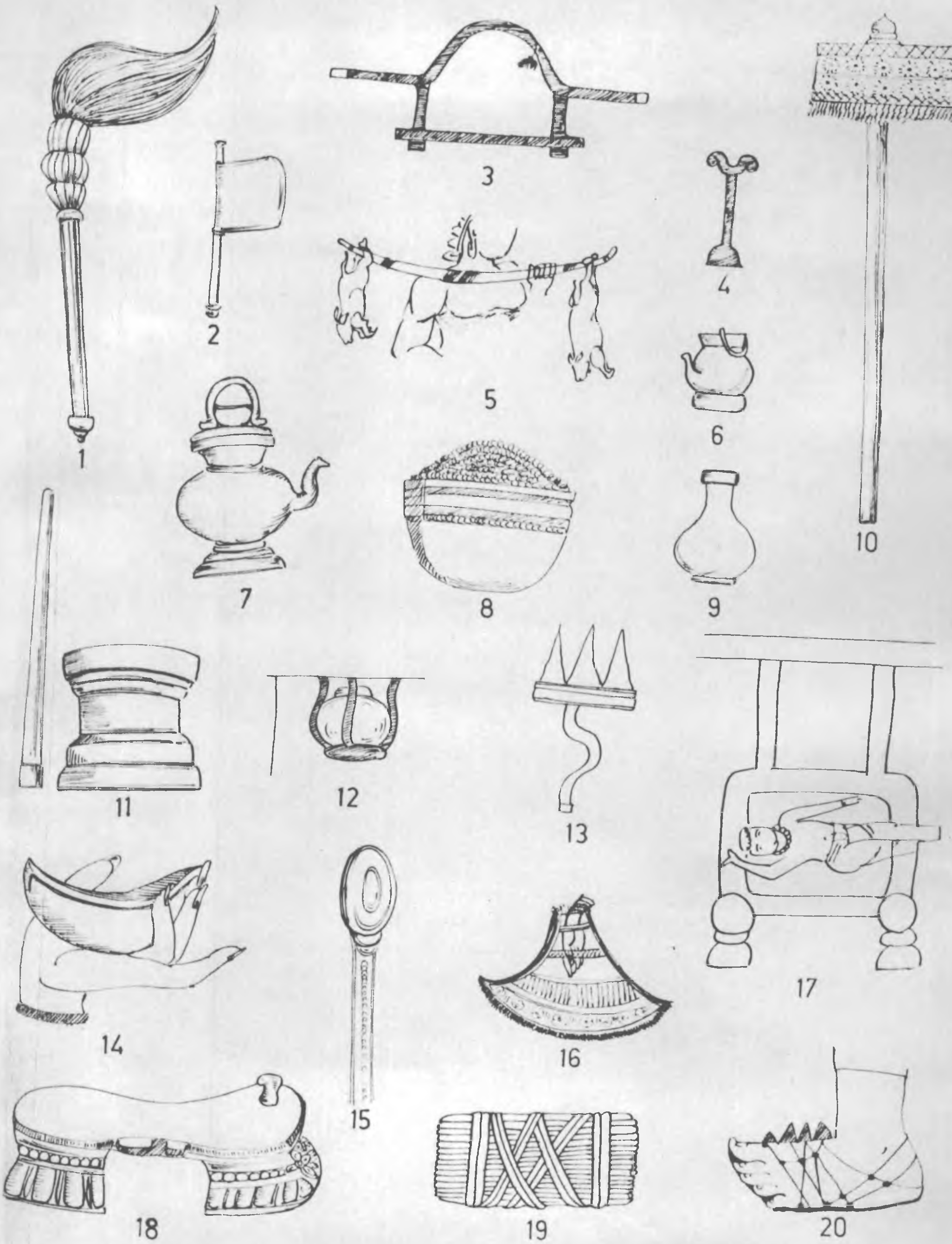


FIG.XX HOUSEHOLD ARTICLES



FIG. XXI CAPARISONED ANIMALS AND A FOLIATED JAR

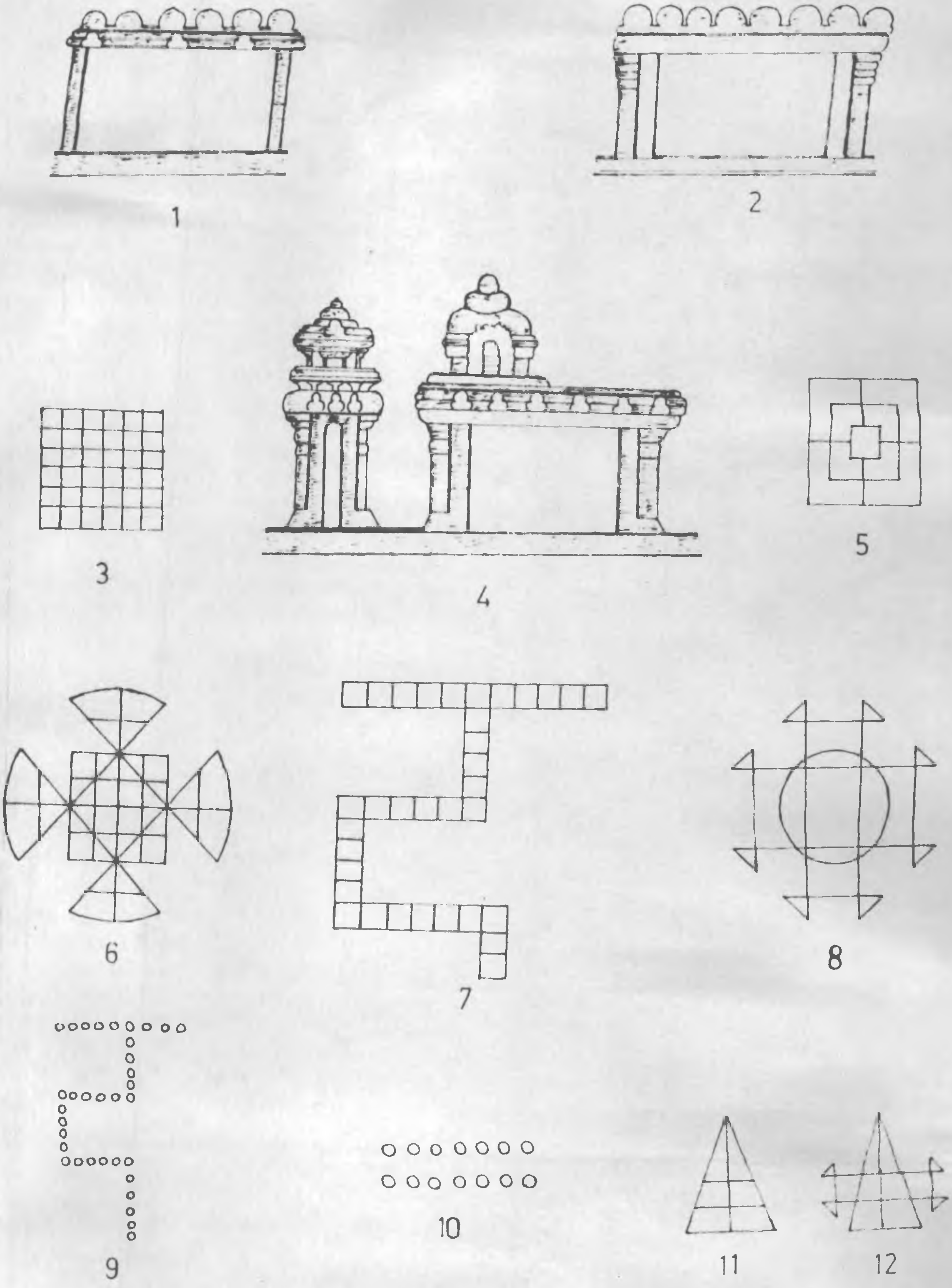


FIG. XXII STRUCTURES & GAME-BOARDS

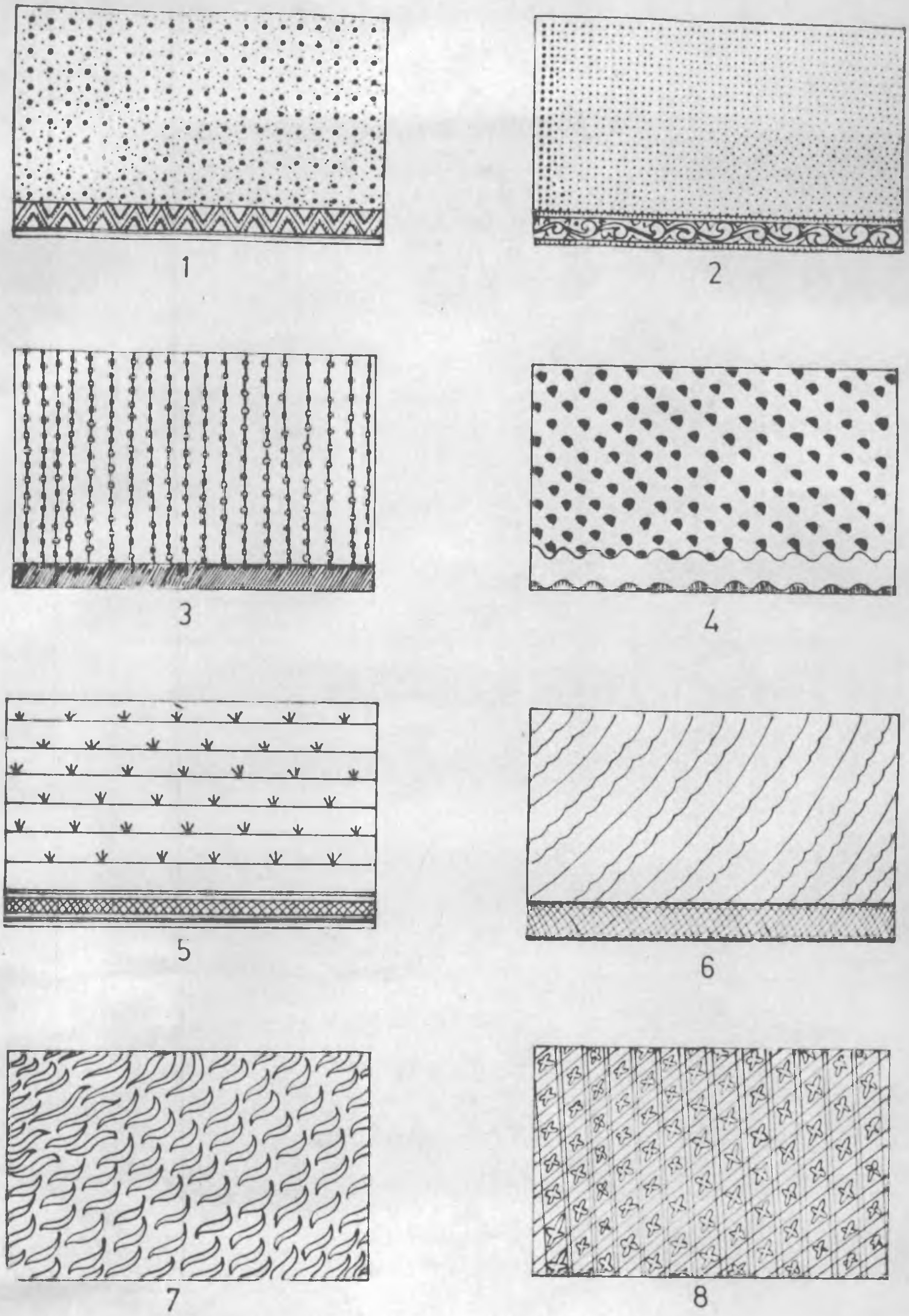


FIG.XXIII TEXTILE DESIGNS

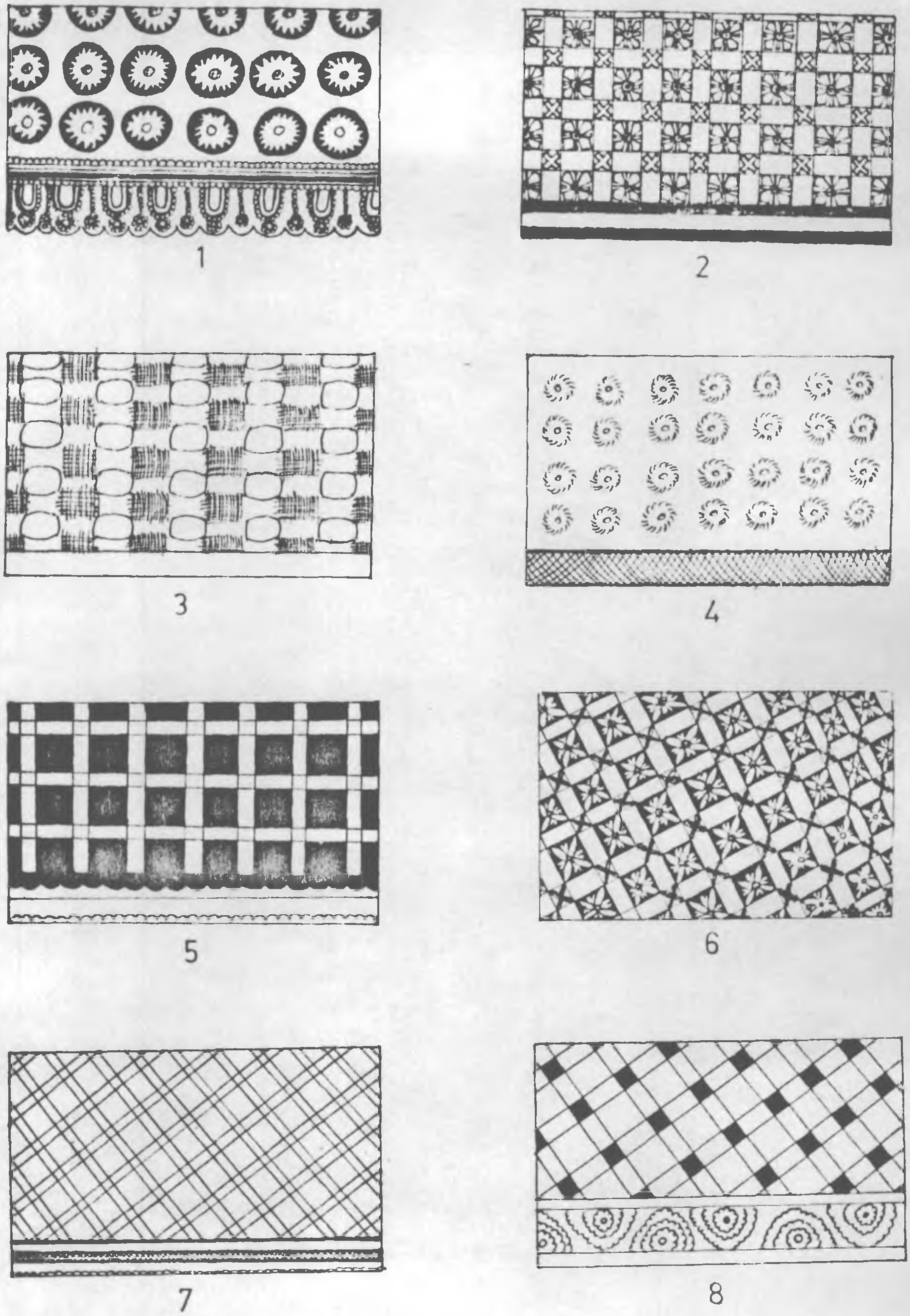


FIG. XXIV TEXTILE DESIGNS

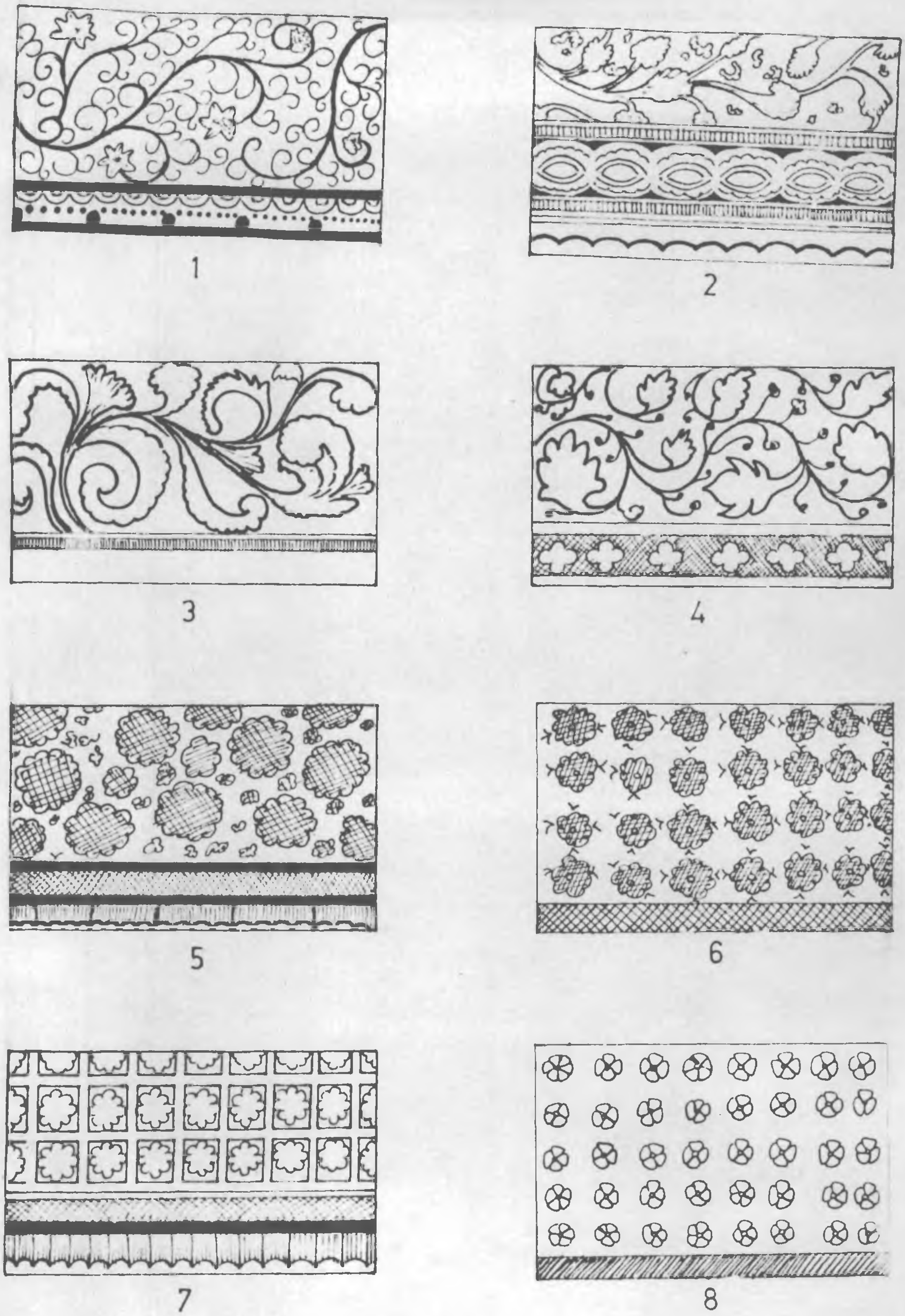
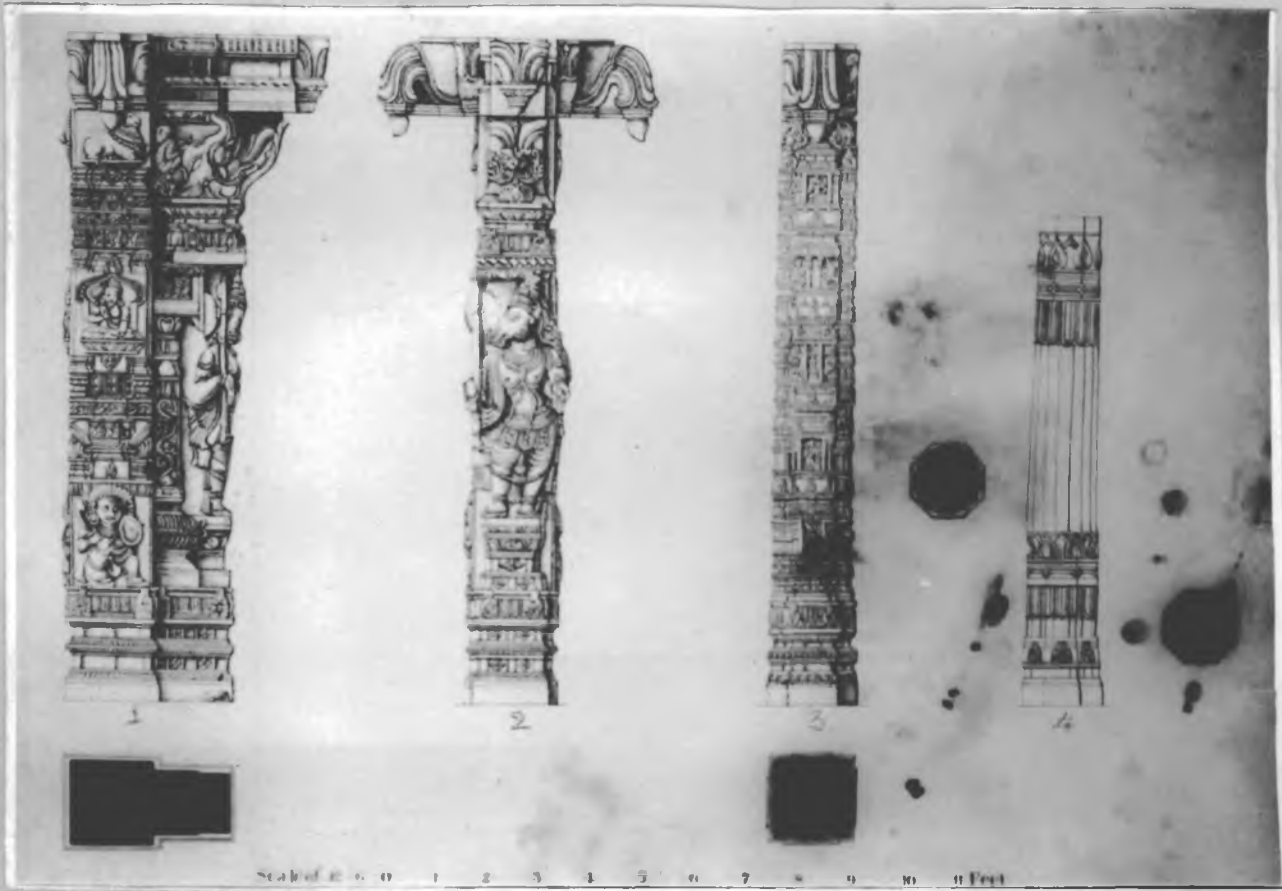
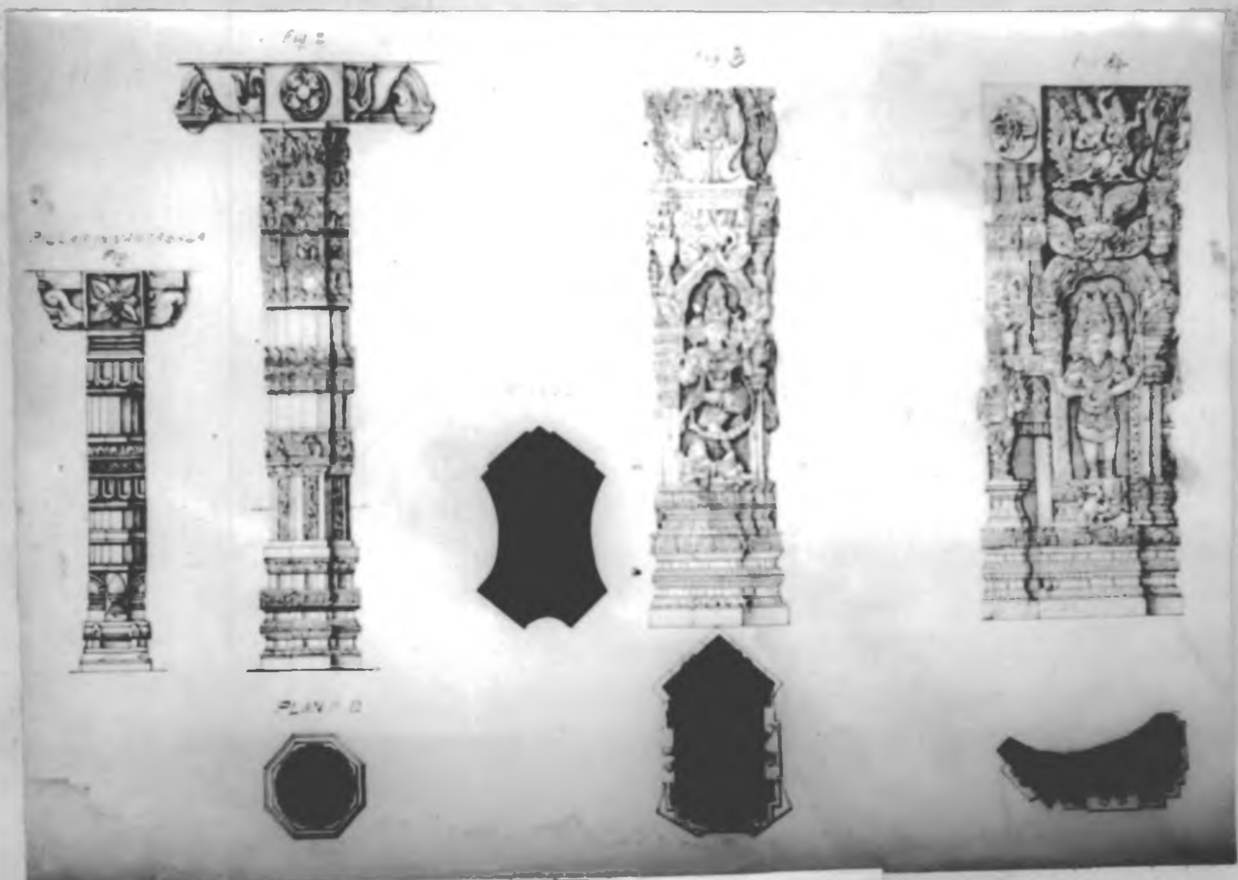


FIG. XXV TEXTILE DESIGNS

PLATE I



A. TYPES OF PILLARS



B. TYPES OF PILLARS

PLATE II



A. REAR VIEW OF RAGHUNĀTHA SHRINE



B. ŚIKHARAS OF VEERABHADRA AND

[illegible] SHRINES

PLATE III

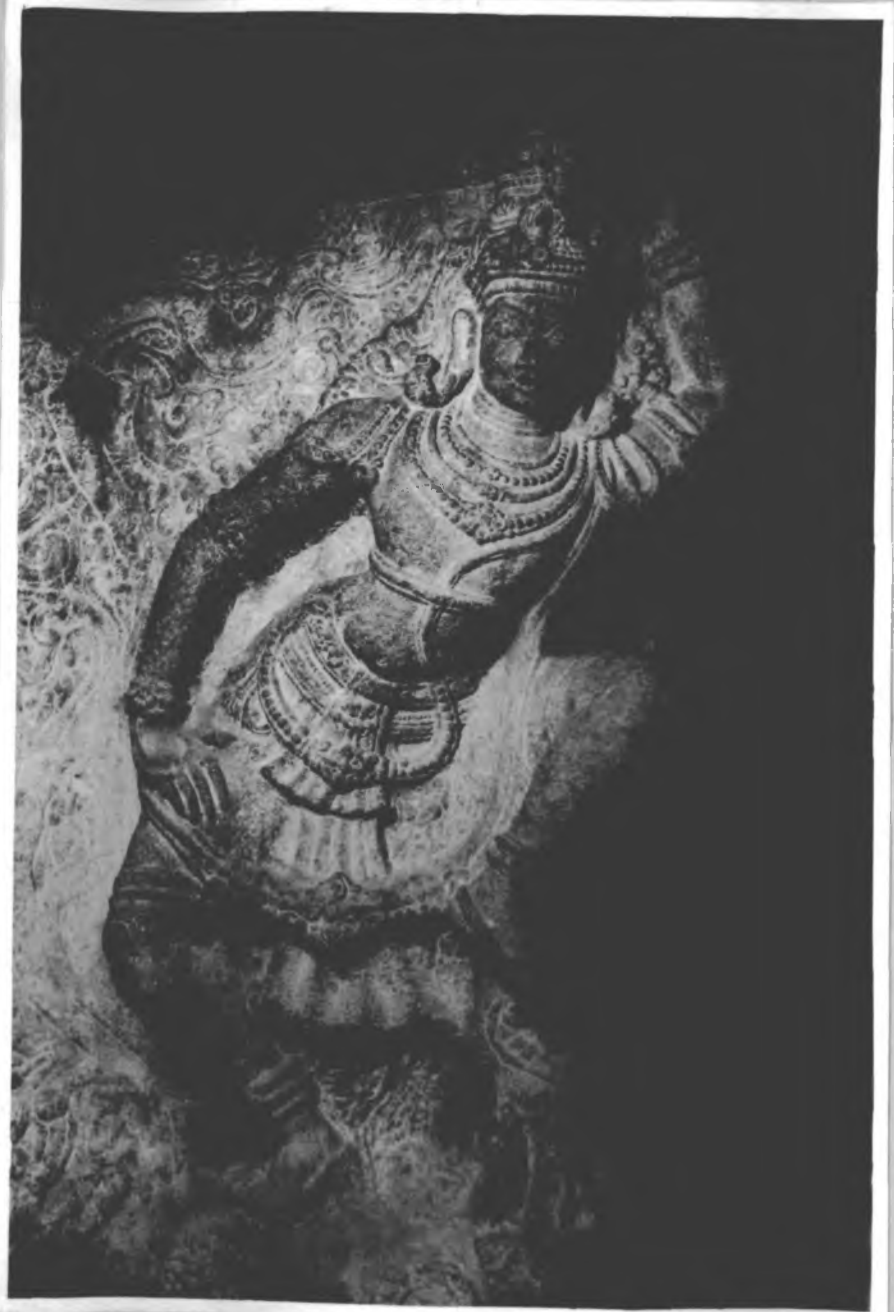


A. CORNER VIEW OF PILLARED CLOISTER
(OUTER PRĀKĀRA)



B. GROUP OF SAINTS (SIRIYĀLA'S STORY)

PLATE IV



A. A DEVA (GANDHARVA)

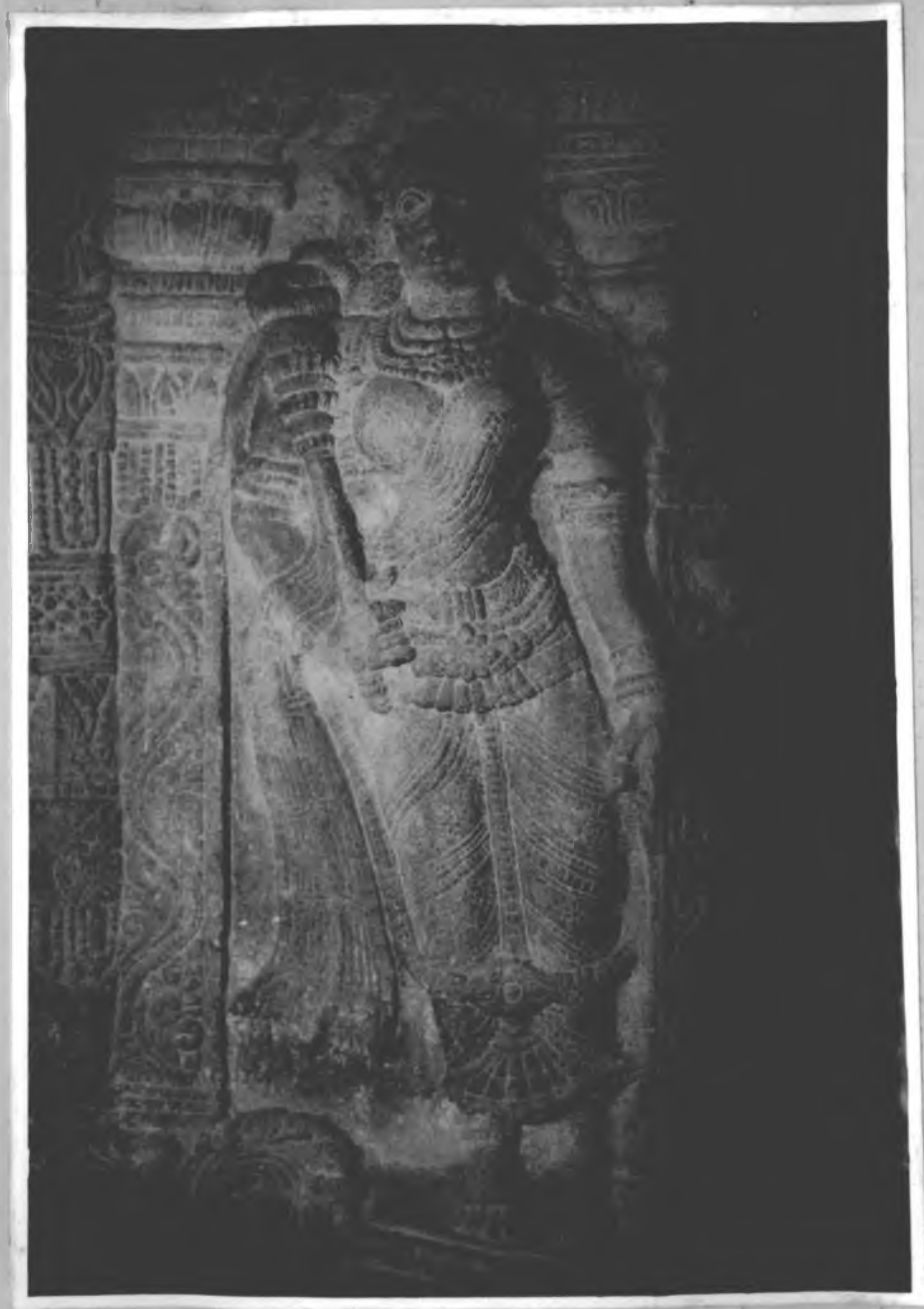


B. GAṆEŚA

PLATE V

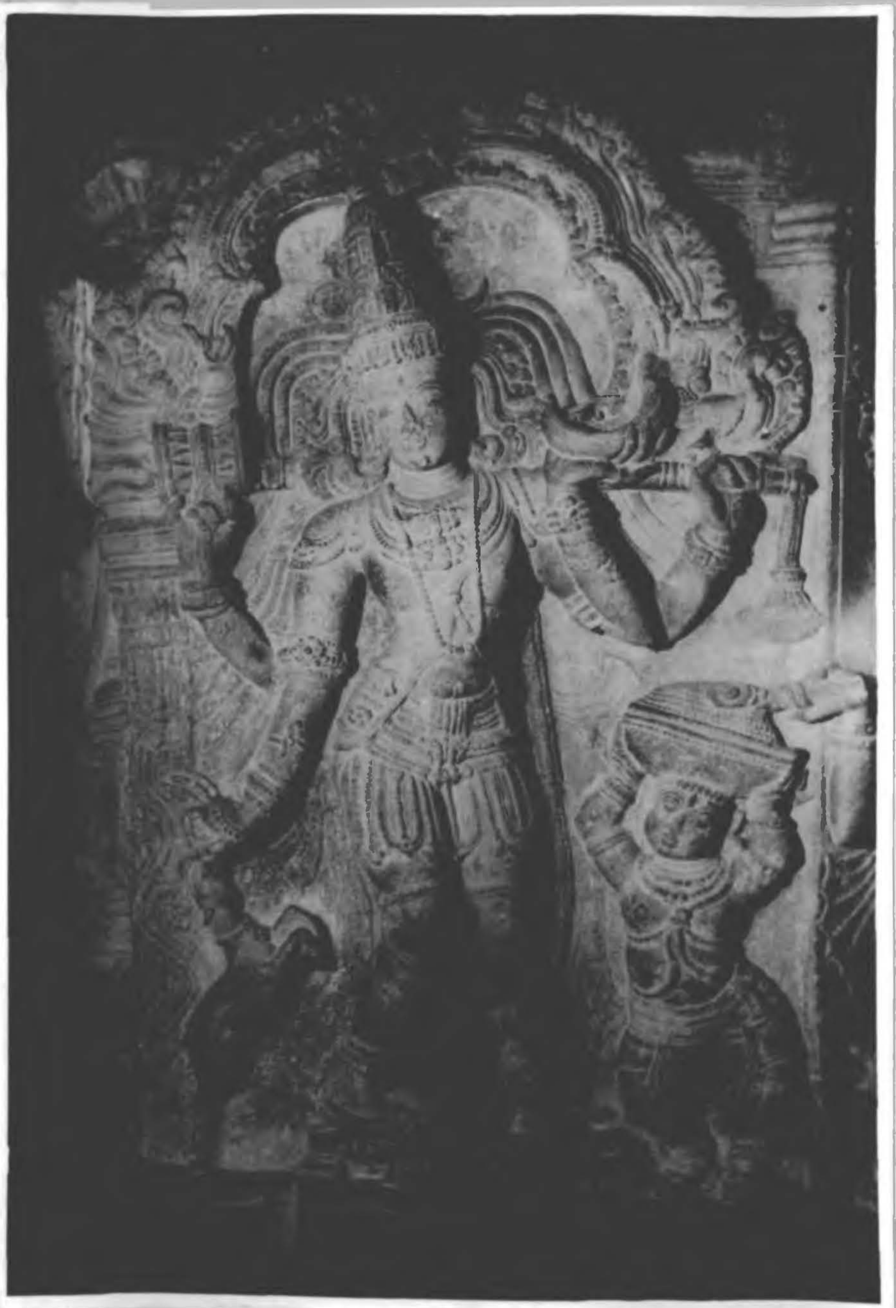


VĂYU

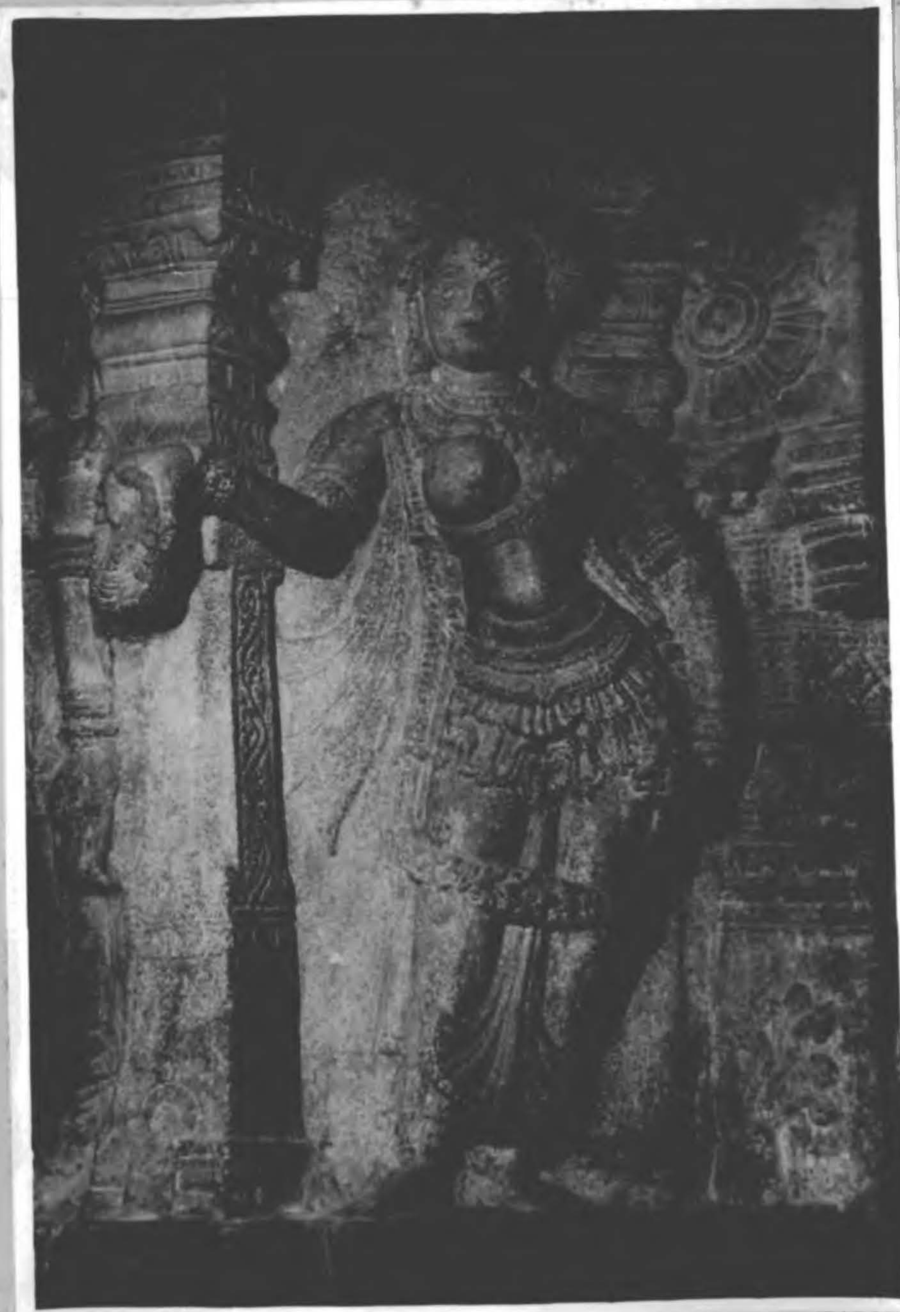


B. A FEMALE CHOWRY-BEARER

PLATE VI



A. BHIKSHĀṬANAMŪRTĪ



B. A FEMALE DANCER

PLATE VII



A. A MALE PLAYING ON A SHALLOW-DRUM (PATAH)



B. AN APSARĀ

PLATE VIII



A. KINNARA



B. KINNARI

PLATE IX



A. A POTTER



B. A JESTER

PLATE X



A. LADY LOOKING INTO THE MIRROR



'ALINGA ON A TORTOISE

PLATE XI



A. A GAṆA



B. A SHEPHARD

PLATE XII



A. VAISHṆAVĀCHĀRYA



B. AN ASCETIC

PLATE



A SCENE FROM MANUNĪTI CHOLĀ'S STORY

PLATE XIV



A SCENE FROM KIRĀTĀRJUNĪYA STORY

PLATE XV



A. VIRŪPAṆṆA AND HIS RETINUE



B. A SCENE FROM THE MARRIAGE OF ŚIVA

PLATE XVI



VIRŪPANNA'S RETINUE